

APHIDS



ANNUAL  
REPORT 2022

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, AND PRESENT ABORIGINAL  
ELDERS AND COMMUNITY, AND  
TO THEIR LONG AND RICH HISTORY  
OF ARTMAKING AND CULTURE ON  
THIS COUNTRY.



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## WHO IS APHIDS?

### Vision

Urgent art for urgent times: exploding what art can be and who it can be made with.

### Purpose

To be critical and active in social concerns by making outspoken and unexpected art.

### Philosophy

APHIDS is proudly artist-led – placing artist's practice at the centre of all that we do. As one of Naarm/Melbourne's longest standing experimental art organisations, APHIDS makes work that is socially engaged, outspoken, and political. Spanning theatrical, gallery-based and public art contexts, our projects are inspired by urgent issues and a passionate belief in the social impacts of art.

Every project we make starts with lived experience. This is central to the role that we play in the arts sector and requires us to play with form, break down barriers for engagement with experimental practice and reach across the blurry edges of social, political and cultural divides. Our works are often developed through research and conversation with citizen experts who become paid collaborators as the projects evolve into multi-form outcomes that have long life spans.

### Mission

- To create dynamic and unexpected art across accessible and high profile platforms
- To collaborate with people inside and outside the arts to bring attention to social, political and cultural concerns
- To interrogate power structures and create radical ways of working together

From our home at Collingwood Yards, on the lands of the Wurundjeri people of the Woiwurrung language group, we bring artists into meaningful exchange with the public through performance, critical dialogue, events, films and publications, as well as knowledge sharing through workshops and intergenerational dialogue. Working collaboratively, we prioritise bold experimentation. In the process of making work with, alongside, and around each other, we are creating a collaborative practice that is greater than the sum of its parts.

In 2022, APHIDS was led by Co-Director's Lara Thoms and Mish Grigor, alongside Executive Producer Anna Nalpantidis.

APHIDS works through an intersectional feminist and queer methodology: a set of values that we use to make decisions; structure our company; run projects; communicate, and collaborate.



VALUES

**WE ARE ARTIST LED:**

placing artists and collaborators at the centre of everything, and enabling them to create work that is rigorous in concept, content and form.

**WE CENTRE LIVED EXPERIENCE:**

collaborating with and paying citizen experts — those with lived experience of the issues that we are investigating.

**WE CHALLENGE THE STATUS QUO:**

making projects inspired by urgent contemporary issues, and motivated by a passionate belief in the social impacts of art making.

**WE WELCOME EVERYBODY IN:**

creating shared experiences that are accessible.

**WE PUSH FORM AND STRADDLE PLATFORMS:**

making art across contexts: in the public realm, major institutions, festivals, galleries, online, and unexpected sites that attract audiences of all walks of life.

**WE SHARE KNOWLEDGE:**

privileging information sharing and intergenerational exchange and valuing collaboration over competition.

**WE IMAGINE A BETTER WORLD:**

prioritising ethical practices and sustainability for ourselves, our sector and our society.

**WE BEND AND RESPOND:**

experimentation requires fluidity. We pay attention to when the temperature is shifting.

**WE MAKE IT TOGETHER:**

at the centre of art making is building community.





## OPERATIONS AND GOVERNANCE

### STAFF

Lara Thoms, Co-Director / Co-CEO  
 Mish Grigor, Co-Director / Co-CEO  
 Anna Nalpantidis, Executive Producer  
 Rebecca McCauley, Graphic Designer  
 Freya Waterson, International Market Development Consultant  
 Au Nguyen, FAME Group, Book-keeper

### BOARD OF MANAGEMENT

Meredith Martin, Chair  
 Georgie Meagher, Deputy Chair  
 Monir Safari, Treasurer  
 Donna Luker, Secretary  
 Tom Supple, Member  
 Marc Goldenfein, Member  
 Alexia White, Member  
 Michaela Coventry, Member  
 Angharad Wynne-Jones, Member (appointed Chair, December 2022)

### COLLABORATORS

APHIDS values its relationships with collaborators inside and outside of the arts. We proudly advocate for artists, and work hard to build a safe and lively collaboration environment where an eclectic set of skills and experiences can be held with the shared aim of making awe inspiring art projects. We are humbled every day by the energy, enthusiasm and welcome the weirdness that these people bring to our studios and spaces.

Panda Wong, Collaborating Artist/Citizen Expert  
 Liv Fay, Collaborating Artist/Citizen Expert  
 Joshua Tavares, Collaborating Artist/Citizen Expert  
 Yoni Prior, Collaborating Artist/Citizen Expert  
 Robert Draffin, Collaborating Artist/Citizen Expert  
 Jason Hood, Collaborating Artist/Citizen Expert  
 Elena Gomez, Collaborating Artist/Citizen Expert  
 Amrita Hepi, Collaborating Artist/Choreographer  
 Verity Mackey, Costume Designer  
 Tom Smith, Sound Designer  
 Tommy Thoms, Video Editor  
 Xanthe Dobbie, Web Designer

Alice Stephens, DOP  
 Marleena Forward, Videographer  
 Lou McLaren, Hair & Make Up  
 Alec Barnett, Gaffer  
 Alana Fishman, Psychologist

Nina Buchanan, Sound Designer  
 Jenny Hector, Lighting Designer  
 Harmony Boucher, Stage/Production Manager  
 Zoey Dawson, Director/Script Dramaturg  
 Alice Dixon, Performer  
 Danni Esposito, Sound Designer  
 Olivia Walker, Stage Manager

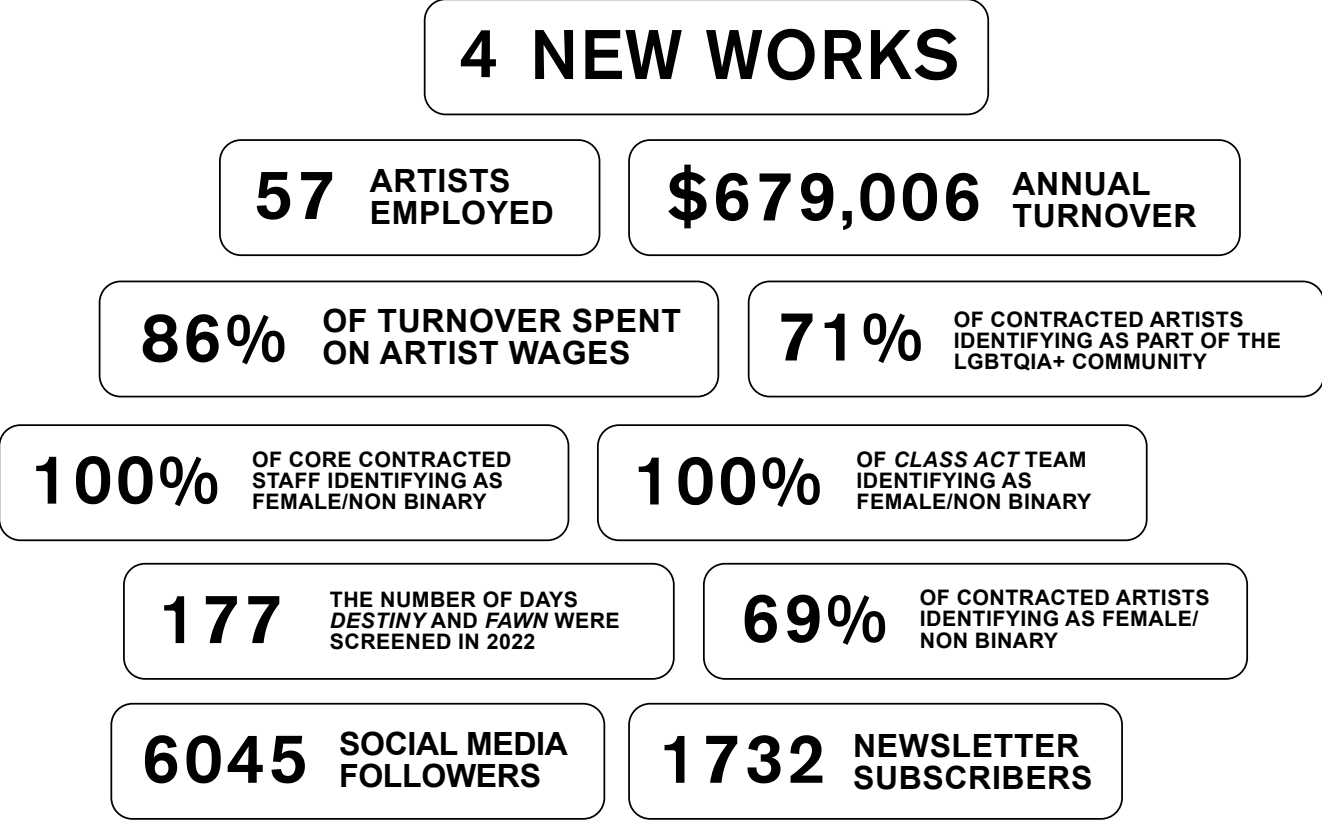
Catherine Ryan, Artist  
 Marcus McKenzie, Performer  
 Lauren Stephens & Frederick Mora, Long Prawn  
 Dennis Yong/Furmien, Chef  
 Madeleine Thomas/Quiggi Design  
 Ben Clement, Photographer

Ava Campbell, Performer  
 Hugo Williams, Performer  
 Dominic Weintraub, Performer  
 Claire Bird, Performer  
 William Strom, Performer  
 Ngoc Tran, Chef  
 Rahel Stephanie, Chef  
 Stefan Grudza, Stage Manager  
 Celina Mack, Stage Manager

Bryony Jackson, Photographer  
 Astrid Mulder, Photographer  
 Takeshi Kondo, Videography  
 Met Media, Videography  
 Savannah James, Video Editor  
 Katie Sfetkdis, Lighting Designer

Sammaneh Pourshafighi, Artist  
 Amaara Raheem, Artist  
 Lucy Bleach, APHIDS LISTENS  
 Frances Barrett, APHIDS LISTENS  
 Tra Mi Dinh, APHIDS LISTENS  
 Cher Tan, APHIDS LISTENS  
 Grace McPherson, Intern  
 Robbie Rotman, Website  
 Matthew Gardiner, Website







## ARTISTIC DIRECTOR'S REPORT

2022 was another enormous year for APHIDS and for the world, beginning with another wave of COVID-19. The conversations around lockdowns, staying in to protect the community, and forward planning amidst a climate of more potential cancellations were at the forefront of everyone's minds. On a local level Melbourne had a glut of art events that had been suspended over the first two years of the pandemic which needed to be presented in order to meet various funding and venue timelines, so calendars began to bulge, just as news broke of war in Europe — in short, the atmosphere of chaos was ongoing.

To start the creative year, we received a commission from the Australian Centre of the Moving Image (Melbourne) and produced *FAWN* for the online exhibition space Gallery 5. The piece then toured to Brisbane Powerhouse's MELT Festival. This work will be held in the ACMI collection in perpetuity.

Our major project for the year was the presentation of *Class Act*, with Mish at the helm and Lara as designer and dramaturg. They were joined by a stellar team of women and non binary folk — notably director Zoey Dawson and dancer Alice Dixon. The piece sold out, and it was a joy to stand in the foyer with audiences abuzz with the excitement of a hilarious and provocative performance piece — something we missed so much during the long lockdowns. The Age called it a 'boganised fever-dream that staggers between metatheatrical stand-up and subversive clowning' — we'll take it!

We were also thrilled to receive the 'Art and Social Change Award' through Incinerator Gallery for our 2021 work *DESTINY*. This nationally recognised award is awarded for a piece that opens a pluralistic, poetic and political discourse — we could not think of a more appropriate feather for the APHIDS cap.

2022 saw our first presentation in the regional coastal town of Apollo Bay's Winter Wild Festival with *Contentious Buffet*, which saw locals eating crickets amongst other experimental offerings. Our collaboration with Long Prawn

continued with our first iteration of *GUTFUL, Revolt!*, a residency-made event at the State Library of Victoria. In this exciting new partnership we reflected on the Library's history as a site for dissent and protest, showcasing the collection and creating a menu that responded to our research. Our team built a cheeky and irreverent experience of food and performance that was met with much enthusiasm.

2022 also had a lot of SUPERDRIVE projects in high profile contexts. Mish collaborated with Emma Beech, directing *The Photo Box* at Adelaide Festival, and with Amrita Hepi on *RINSE* for Liveworks. Lara collaborated with Samara Hersch again to present *Please Stand* at Zurcher Theatre Spektakel, to much international acclaim. For RISING Festival, Mish performed in the eight hour gruelling spectacle *8/8/8*, which Lara dramaturged whilst also collaborating with Sophia Bruce to present *The Invisible Opera*, at Federation Square — all massive undertakings!

In July and August, APHIDS remounted our public hoardings on the Metro Tunnel construction hoardings at Franklin St, Melbourne, to celebrate our rich history of collaboration and experimentation. The 30 photos were pulled from APHIDS archive and featured collaborators from projects over the last decade, including our artist community, workers from the gig-economy, a funeral director, and a pizza shop owner. This project felt immeasurably meaningful after years of lockdowns had prevented us from gathering together.

On a staffing level, we began the year with the appointment of Executive Producer Anna Nalpantidis who vivaciously took the reins of the company. We are very grateful for her ongoing exceptional commitment across the year. We also welcomed Angharad Wynne Jones as chair, a long term APHIDS advocate and hugely respected arts leader. We thank outgoing chair Meredith Martin for her limitless support, wise advice and enthusiasm over the years and are very thankful she will be continuing as a general board member.

In all, another thrilling year!







## CHAIR'S REPORT

After a bruising and chaotic beginning to the year, with the sector lurching from hyper-suspension to hyper-activity, in 2022 APHIDS emerged from the COVID chrysalis with typical verve, and not a little relief. The jouissance of performance — of being there — was possible again and we had it on steroids with Mish's *Class Act*, a brilliant (and hilariously embodied) deconstruction of the performativity of class.

2022 marked a significant transition for the APHIDS team with the advent of the wonderful Anna Nalpantidis as our new Executive Producer, who has already added such value to the way we work and has been a great support to Lara and Mish and the Board. This support has been critical in a year where even our irrepressible Artistic Directors/CEOs paled at the avalanche of opportunities.

It has been a particularly rich year for collaboration and partnership: from the ACMI residency, and Metro Tunnel hoardings, to an inspired partnership with Long Prawn and the State Library Victoria on *GUTFUL, Revolt*, where we literally consumed radical texts from the Library's archives.

I was so proud to see APHIDS' commitment to the continued possibilities and imperatives of socially engaged practice recognised through Incinerator Gallery's Art for Social Change Award, which pays homage to Walter Burley Griffin and Marion Mahony — the progressive architects who collaboratively designed the Essendon Incinerator in 1929 — who believed art and architecture are ethical enterprises that should aim to bring about positive social change. *DESTINY*, a collaboration with gig economy workers, that explores lived experiences of this new frontier of industrial relations, exemplifies this ethics.

2022 ended with a huge shift in my life: the birth of our second daughter, Lilian, in November, which amidst much joy, sadly precipitated the decision to step down as APHIDS Chair and hand on the baton to my great friend and long time APHIDS supporter, Angharad Wynne-Jones. I am delighted to remain on the Board as a general member and to work with Angharad and the team into the future, and what will be an exciting new era for APHIDS.

— Dr Meredith Martin



KEYNOTE

CLASS ACT







## CLASS ACT

**THE SUBSTATION, MELBOURNE**  
**27 September – 1 October, 2022**  
**Commissioned by The Substation**

'APHIDS' *Class Act* takes a performance art bomb to *My Fair Lady*... this deconstruction puts that great Australian unmentionable – class – front and centre.' — The Age

'This is bloody excellent theatre... I can't stop thinking about it.' — Sometimes Melbourne

Mish Grigor — Lead Artist / Performer  
 Lara Thoms — Designer / Dramaturg  
 Zoey Dawson — Director / Script Dramaturg  
 Alice Dixon — Performer  
 Jenny Hector — Lighting Designer  
 Nina Buchanan — Sound Designer  
 Anna Nalpantidis — Producer  
 Harmony Boucher — Production / Stage Manager

In *Class Act*, working class unfortunate Mish Grigor tells the story of a grotesque world of class and social mobility straight from her dirty mouth. *Class Act* is a bombastic, unexpected deconstruction of *My Fair Lady*, albeit with less bonnets. Created by an entirely female and non-binary team, this new performance examines class and social mobility in our contemporary moment. Drawing on Mish Grigor's lived experience, *Class Act* was performed alongside dance-theatre artist Alice Dixon. Plus there was high tea (but only for the bourgeoisie).

*Special thanks to Brad Spolding, Michaela Coventry and The Substation team, and our many collaborators, supporters, partners and friends who have contributed to realising this work. This project was commissioned by The Substation and made possible through the support of the Australia Council for the Arts, the City of Melbourne, and Creative Victoria. Development for Class Act was supported by The Substation and Yarra City Council's Art Grants.*



FAWN





FAWN

ACMI GALLERY 5 AND MELT, BRISBANE POWERHOUSE

October – December, 2022

Commissioned by ACMI as part of a larger project commissioned by RISING

‘FAWN, like so much of APHIDS’ work, is fundamentally communal in nature.’ — Jini Maxwell, ACMI Curator

Lara Thoms — Lead Artist & Director  
Mish Grigor — Dramaturg  
Liv Fay, Jason Hood, Panda Wong, Yoni Prior, Joshua Tavaras, Elena Gomez, & Robert Draffin — Performers  
Alice Stephens — DOP  
Alec Barnett — Gaffer  
Verity Mackey — Costume Designer  
Lou McLaren — Hair & Make Up  
Tommy Thoms — Editor  
Tom Smith — Sound Design  
Marleena Forward, Amrita Hepi & Xanthe Dobbie — Collaborating Artists  
Anna Nalpantidis — Producer

Death by barracuda, mum hunted in the forest, parents shipwrecked. There is a trope across children’s literature and cinema that centres the parentless child (or animal) as protagonist.

FAWN connects characters from popular culture with everyday people who have the lived experience of losing a parent. Dressed orphan drag and performing acts of care on each other, they form temporary bonds and act out unlikely intimacies. FAWN queers the notion of family and acknowledges that loss doesn’t always lead to a heroic coming of age adventure.

Special thanks to Jini Maxwell and the ACMI team, Rose Harriman, Bronwyn Belcher and the RISING team, Brisbane Powerhouse, Toffee Studios, and our many collaborators, supporters, partners and friends who have contributed to realising this work. This work was commissioned by ACMI as part of a larger project commissioned by RISING. This work has been made possible by the Australia Council for the Arts, its funding and advisory body, the City of Melbourne through its biennial grants program, Creative Victoria through its Creative Enterprises Program. APHIDS would also like to acknowledge the generous funding and support from partners; ACMI, Brisbane Powerhouse and RISING’s A Call to Artists initiative, a program supported by Creative Victoria, City of Melbourne and Besen Family Foundation.





KEYNOTE

CONTENTIOUS BUFFET





CONTENTIOUS BUFFET

WINTERWILD FESTIVAL, APOLLO BAY  
13 – 14 August, 2022  
Presented by WinterWild Festival

‘When an audience is engaged  
you know it. These guys brought a  
fresh perspective and started many  
conversations.’ — Markus Nolle, Apollo  
Bay Fisherman’s Co-operative

APHIDS & Long Prawn — Co-creators  
Long Prawn & Furrmien — Food  
Marcus McKenzie — Host  
Catherine Ryan — Performance lecture  
Sarah Aiken — Video artist  
Anna Nalpantidis — Producer  
QUIGGI — Design

Bugs Bunny. Jiminy Cricket. The Beatles.  
Y2k. Part-performance lecture, part-  
intervention, part-lunch — *Contentious Buffet*  
was an experimental community hall buffet  
investigating food neophobia, bugs in popular  
culture and low carbon alternatives to food  
consumption.

Over a weekend in August 2022, APHIDS  
and Long Prawn presented *Contentious  
Buffet* at the local community hall — a dynamic  
cultural experience that collaborated with  
the local fishermen, quilters and high school  
rock band — along with some of Melbourne’s  
most experimental artists, food designers  
and thinkers, to open up radical notions of  
community, geography and food production.

*This event was assisted by WinterWild,  
Creative Victoria, Regional Arts Victoria and  
Australian Council of the Arts. APHIDS and  
Long Prawn gratefully acknowledge our  
many collaborators, supporters, partners and  
friends who have contributed to this event  
including Gilly Hugonnet and the WinterWild  
committee, Tessa Connelly, Matt Orchard,  
Lisa and Matt from O.C.E.A.N, Russell  
“Frosty” Frost, Markus Nolle, Isla Woods,  
Georgie Custance, Shrub Club and Southern  
Otway Landcare Network, Apollo Bay  
Patchworkers & Quilters, DK Potatoes, Apollo  
Bay Fishermen’s Co-Operative, Apollo Bay  
Radio, Ben Clement, KUURA Corp, Apollo  
Bay Chamber of Commerce, Australia Council  
of the Arts, Regional Arts Victoria and Creative  
Victoria.*





GUTFUL, REVOLT!







## GUTFUL, REVOLT!

### STATE LIBRARY VICTORIA

1 December

Comissioned by State Library Victoria  
with Long Prawn

'I was absolutely captivated from the first moment. The collaboration with community practitioners gave the program such a nuanced perspective on community engagement with food. It was truly one of the best programs I have experienced.' — Monica Do, NGV Public Programs

APHIDS & Long Prawn — Co-creators  
Lara Thoms & Sammaneh Pourshafighi —  
Performers  
PONY CAM (Claire Bird, Ava Campbell,  
Dominic Weintraub, Hugo Williams & William  
Strom) — Waiters/performers  
Rahel Stephanie (Eat With Spoons), Ngoc  
Tran (Shop Bao Ngoc) & Long Prawn —  
Snacks and bar  
Long Prawn — Design  
Stella Vendetta — Aprons  
Lara Thoms — Research  
Anna Nalpantidis — Producer  
Stefan Grudza & Celina Mack — Stage  
Managers

*GUTFUL* is an ongoing collaboration with Long Prawn and the State Library of Victoria which match-makes food with social issues within the Library's archival collection to have meaningful exchanges about our collective future.

For our first iteration of *GUTFUL, Revolt!*, we reflected on the Library's history as a site for dissent — investigating how the peace and quiet of the Library intersects with the agitation of protest. Interrogating which snacks have radical histories and what cookbooks in the State Collection speak to cultural upheaval and social change, this event asked the question: how can food be used as a tool for activism?

*This project was developed with assistance from State Library Victoria's Alchemy program and made possible through the support of the Australia Council for the Arts, the City of Melbourne, and Creative Victoria through its Organisation Investment Program. APHIDS would also like to acknowledge the generous funding and support from partners; State Library Victoria, including SLV Staff: Angharad Wynne Jones, Claire Portek, Ellie Michaelides and Caitlin Gilmour, the APHIDS board and donors, Peter Tullin and Lucy Selleck.*



IN REPERTOIRE

DESTINY

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



DESTINY

INCINERATOR ART PRIZE WINNER  
16 September 2022 – 30 October 2022  
Incinerator Gallery

ARTSPACE 52 ACTIONS TOUR  
27 August – 20 November, 2022  
Penrith Regional Gallery

‘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 (2021), 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.

In 2022, DESTINY was the winner of the Incinerator Art Award and also toured to Penrith Regional Gallery as part of Artspace 52 Actions Tour. This project was an absolute labour of love and we are so humbled by this award as recognition of the team’s work.

*This work was made possible by the Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government initiative; the Australia Council for the Arts, its funding and advisory body, The City of Melbourne through its Triennial Grants program 2018-2020, Creative Victoria through its Organisation Investment Program. APHIDS would also like to acknowledge the generous funding and support from partners; RISING Festival, the Centre of Visual Art, The University of Melbourne, the Australian Centre for Contemporary Art, West Space, Trades Hall and MPavilion.*

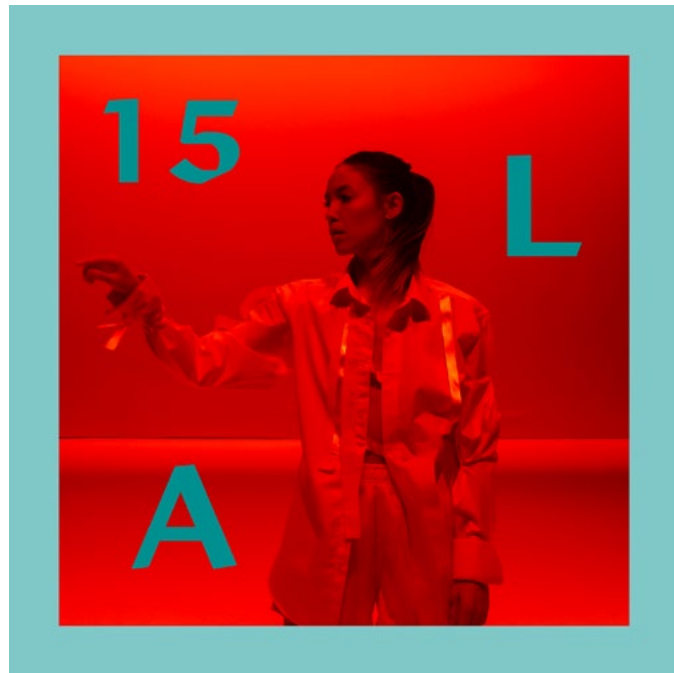




APHIDS LISTENS







## APHIDS LISTENS

### ONLINE

Soundcloud, Anchor, Spotify,  
and Apple Podcasts

Mish Grigor, Lara Thoms & Anna Nalpantidis —  
Creators & interviewers  
Becky Sui Zhen — Theme music  
Nina Buchanan — Sound production

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 13 — Frances Barrett

Mish Grigor spoke with artist Frances Barrett,  
who lives and works on Kurna land, Adelaide  
about how Fran thinks of thresholds: between  
inside and outside the body, between artist  
and curator, between making sound and  
receiving it.

### Episode 15 — Tra Mi Dinh

Anna Nalpantidis spoke with dance artist Tra  
Mi Dinh about rebelling against the black box,  
competitive dancing and "immersive empathy  
design".

### Episode 14 — Lucy Bleach

Lara Thoms spoke with Tasmanian artist Lucy  
Bleach about homing pigeons, donation bins  
and flying a Mulholland Drive star to perform  
in her work Homing.



CLASS ACT

‘... this deconstruction puts that great Australian unmentionable – class – front and centre.’ — The Age

‘CLASS ACT was excellent! Now THAT is what art is for’ — Catherine Ryan

‘The event was an amazing experience! The best performance I have experienced in a long time.’ — Audience survey feedback

‘It reframed the conversation about artists choosing poverty when they choose artistry... in the current situation, artists are poor... the vast majority of them. That is the symptom of a problem. And that problem is that society doesn’t value artists’ — Praise Dionysus Podcast

‘Just wanted to say a huge congratulations to all of you on creating the most amazing performance experience I’ve had in as long as I can remember’ — Ilana Russell

‘Mesmerising from start to finish’ — Cazz Bainbridge

CONTENTIOUS BUFFET

‘APHIDS asked me to put aside the comfort of a privileged lifestyle to explore a less trodden path. I was in the safest of hands. *Contentious Buffet* was an entertaining, informative and sensory rich journey, fuelled by good humour and the camaraderie of an appreciative audience.’ — Matt Armstrong, Apollo Bay resident

GUTFUL, REVOLT!

‘Loved the program, it was such a refreshing and engaging format to introduce an audience to the relationship between food and activism!The interactive sections of the performance, like the red wine section, were a hoot!’ — Sophie McHugh, NGV

‘It’s been such an honour to be involved with APHIDS as I’ve been given the opportunity to raise awareness about my culture, cuisine and heritage via a medium I’ve never experienced before!’ — Rahel Lee, Eating with Spoons, Chef/Collaborator for *GUTFUL*





IN DEVELOPMENT

CLASS ACT

FRINGE COMMON ROOMS  
April, 2022  
The Substation

Over a week in April APHIDS took part in a creative development for *Class Act*. Mish and Lara were joined by dance-artist Alice Dixon, director Zoey Dawson, sound designer Danni Esposito to deconstruct the movie *My Fair Lady* into short-form acts. We workshopped typical vaudevillian performance forms — comedy, musical, singalong, etc, to see if we could reimagine them with contemporary concerns.

OH DEER!

ACMI  
April, 2022  
RISING and ACMI

*OH DEER!* is a spectacular performance connecting everyday adults who have lost a parent with fictional characters from popular culture. In April 2022, we worked with an extraordinary ensemble of people with this lived experience, including Yoni Prior, Robert Draffin, Joshua Tavares, Elena Gomez, Panda Wong, Jason Hood and Liv Fay to consider how we deal with grief in popular entertainment.

*OH DEER!* was commissioned through *RISING's* 2020 *A Call to Artists* initiative, a program supported by Creative Victoria and City of Melbourne.

GUTFUL

STATE LIBRARY VICTORIA  
February, 2022  
State Library Victoria and Long Prawn

To develop this event, a research residency was led by Lara Thoms with Long Prawn and Sammeneh Poursch at the State Library of Victoria as part of ALCHEMY program. APHIDS and Long Prawn had the opportunity to present a 20 minute presentation to the State Library board of directors.

Reflecting on radical histories, texts and archives collected by the library, this source material will be used to deliver performance lectures matched with innovative food and beverage offerings. We developed a three year program and pitched the work to successfully partner with the State Library team into the future.

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





# APHIDS RECORDS AND MERCH, SECTOR DEVELOPMENT

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

Like all APHIDS projects, our art-merch is a labour of love between many collaborating artists + minds.



## METRO HOARDINGS

From 18 July to 29 August 2022, APHIDS remounted our public hoardings on the Metro Tunnel construction hoardings at Franklin St, Melbourne, right near the city baths to celebrate our rich history of collaboration and experimentation.

The 30 photos were pulled from APHIDS archive and feature 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.

*This project is a collaboration with the Metro Tunnel Creative Program.*

## ART-MERCH — CLASSY SOCKS

Feeling boujee? Don a pair of our CLASSY cotton dress socks. Wear with your birkis, sneakers or a pair of slippers. Designed in Naarm/Melbourne and made locally on Wurundjeri country in Thomastown, these socks will be sure to put a spring in your step!

We also did a second release of our (UN) EASY limited edition sold-out caps... which then sold out again.

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

## PUBLIC TALKS & ADVOCACY

- Mish Grigor**
- Cite Internationale des Arts Residency, Paris, France
  - Participant in Australia Council's Emerging and Experimental Arts Consortium at Liveworks
  - Confirmed candidate for PhD in Theatre at Monash University
  - Sessional tutor in Theatremaking and Performance at Monash University and The Victorian College of The Arts
  - City of Melbourne Arts Grants Assessor

- Lara Thoms**
- Provocateur for Situate Lab in Launceston
  - Presenter at Queerstories, Brisbane Powerhouse
  - Liveworks Delegate, Sydney
  - Residency Sydney University Performance Studies
  - ArtsPay Foundation board member
  - ArtsPay community director
  - Participant in Australia Council's Emerging and Experimental Arts Consortium at Liveworks
  - Supermassive mentor for Grace McPherson (VCA Dramaturgy student)

- Anna Nalpantidis**
- Chair of the Green Room Experimental & Contemporary Performance panel
  - Participant in Australia Council's "Creating Out Loud" program, specifically designed to facilitating networking and knowledge-sharing, promoting strategic conversations about key issues affecting the sector, and building relationships of mutual support
  - HoneyPot Delegate at Adelaide Fringe
  - Liveworks Delegate, Sydney
  - Showcase Victoria Assessor / Panelist
  - City of Melbourne Arts Grants Assessor
  - Melbourne Fringe panel talk on "Legal Considerations for Independent Artists"
  - Coaching mentor at TNA's Producing Fundamentals workshop
  - Participant in Australia Council's Emerging and Experimental Arts Consortium at Liveworks

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



# SUPERDRIVE

**SUPERDRIVE** is APHIDS' program where co-directors join mid-career women and non-binary artists to build a project to the next level. These include dramaturgy, directing, producing, auspicing and strategic supporting roles to co-build a future for new work. 2022 projects included:

**The Photobox**

'This is a supremely local, intricately crafted and beautifully shaped work of theatre' — The Conversation

A solo performance by artist Emma Beech: exploring family, belonging and change. Directed by Mish Grigor, Space Theatre, Adelaide Festival.

**RINSE**

A solo dance work by choreographer and First Nations artist Amrita Hepi that explores the romance of beginnings and what happens next, when those initial thrills begin to fade and inertia takes over. Directed by Mish Grigor, Liveworks, Performance Space at Carriageworks.

**Please Stand**

'Tremendously clever and built fantastically in an unassuming way' — News is Germany

Created with young activists, *Please Stand* questions the practice of myth making around national identity and of nation building. Co-creators Samara Hersch and Lara Thoms. Commisioned by Theatre Spekatkle, Zurich and toured to Nooderzon Festival, Holland.

**The Invisible Opera**

'A work that asks us to sit and observe this public space, we watch but are also watched...these moments are so precious' — ABC Art

A disembodied libretto, narrating an omniscient vision of the micro dramas, private enterprise and influence of surveillance in a town square. Created by Sophia Brous, co-director Lara Thoms, RISING Festival.

**8/8/8**

'Sickening and delightful, wildly entertaining and utterly exhausting.' — Heckler

8 hours of absurd corporate hell, an endurance based, experimental performance with a cast of 30. Harriet Gillies and Marcus Mckenzie at RISING: Dramaturg Lara Thoms, Performer Mish Grigor.

**The Widest Wig**

Breaking the Guinness World Record for the world's widest wig. An exploration into world records, popular culture, performance and fame within the context of the Guinness World Records. Created by Danielle Reynolds: Dramaturg Lara Thoms at ACE Adelaide.





## FUNDING PARTNERS



## PROJECT PARTNERS



## SPONSORS & SUPPORTERS



APHIDS GRATEFULLY ACKNOWLEDGES OUR MANY COLLABORATORS, SUPPORTERS, PARTNERS AND FRIENDS WHO HAVE CONTRIBUTED TO OUR ONGOING PROGRAM.

APHIDS is supported by: the Australian Government through the Australia Council for the Arts, its arts funding & advisory body; the Victorian Government through Creative Victoria and Business Victoria; Restart Investment to Sustain & Expand (RISE) Fund – an Australian Government initiative; the City of Melbourne through its Arts & Culture Investment Program; Yarra City Arts; and through our presenting and commissioning partners and venues.

## DONOR FAMILY

In 2022, we asked our donor family to help us make urgent art and received \$15,366 in donations from over 50 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. Thank you for your ongoing support.

APHIDS thanks our donors, whose generosity and support makes our art possible:

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# URGENT ART FOR URGENT TIMES

**'WORKING WITH APHIDS BUILDS MY CONFIDENCE AND ALLOWS ME TO CONTINUE HONING MY CRAFT THROUGH NON-LINEAR KNOWLEDGE EXCHANGE. APHIDS HAS ALSO PROVIDED NOT JUST A PROFESSIONAL NETWORK BUT ALSO A SENSE OF COMMUNITY. I LOVE WORKING WITH APHIDS FOR THEIR INNOVATIVE IDEAS, EXPERIMENTAL APPROACH AND THEIR GENEROSITY OF SPIRIT.'**

**— SAMMANEH POURSHAFIGHI,  
COLLABORATOR AND PART  
OF THE APHIDS TRIAD**