

ANNUAL

20

REPORT

24





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## Acknowledgement

4A Centre for Contemporary Asian Art acknowledges the Gadigal people, the traditional custodians of the land on which we live, work and create. We recognise the enduring connections between First Nations people and the land, waters, culture and communities that have existed for over 60,000 years. We pay our respects to Elders past and present. Always was, always will be, Aboriginal land.





# SNAPSHOT OF 2024

12

EXHIBITIONS

ONSITE: 11

OFFSITE: 01

21

PUBLIC  
PROGRAMS AND  
RESIDENCIES

ONSITE: 18

OFFSITE: 03

CREATIVES  
ENGAGED

NATIONAL: 80

INTERNATIONAL: 21

101

DIASPORIC  
COMMUNITIES  
REPRESENTED

25

107

ARTWORKS  
PRESENTED

NEW WORKS: 59

EXISTING WORKS: 49

56K

TOTAL  
VISITATION

# DIGITAL REACH

## INSTAGRAM REACH:

# 87.7K

VISITS: 16.6K FOLLOWERS: 12K VIEWS: 135K

## FACEBOOK REACH:

# 16K

FOLLOWERS: 8.7K

## CHAIR'S MESSAGE



2024 was transformative for 4A. After the challenging events of recent years, 4A was firmly focused on stabilising our core operations and on building resilience for the future.

The great new development was the beginning of 4A LAB. This exciting opportunity has been made possible by 4A's access to a second ground-floor space, on Hay Street; it is supported by the City of Sydney's Innovation and Ideas grant, which runs until the end of 2026. To date, 4A LAB has empowered 15 emerging and early-career artists to present work and experiment with new ideas. It's a rewarding way to support artists at an important stage of their creative growth, and our visitors have responded with enthusiasm. We extend our sincere gratitude to the City of Sydney for supporting both 4A LAB, and our main gallery, through a successful Accommodation Grant, removing rental charges on both spaces.

We are also very grateful for the matched funding received through Plus1, made

possible through Creative Australia's program, Creative Partnerships Australia. This support bolstered our ongoing fundraising efforts, with donations directed towards platforming artists through the 4A LAB incubator space, and has greatly helped underpin our commitment to growing new talents.

In 2024, we digitised and launched the 4A Library, making over 2,000 resources accessible to the public; the Library is a remarkable resource for artists and students, with materials amassed over several decades. We also unveiled the beta version of 4A+, our dedicated metaverse platform, which showcases digital commissions and screen-based content from the Asia-Pacific. These milestones were made possible thanks to generous multi-year support from the Sidney Myer Fund, which has been instrumental in assisting us to drive our digital transformation goals

and operations. And heartfelt thanks to the Robert H. N. Ho Family Foundation Global, for Dr Christian Thompson AO's *House of Gold*, commissioned by 4A in 2024, which will tour nationally from 2025-2028

We extend sincere gratitude to our ongoing government partners, including Create NSW and Creative Australia, as well as our local partner, the City of Sydney. With their continued support, in 2024 we reached over 195,000 visitations, across all sites and platforms, representing more than 25 diasporic communities. Since 4A remains the only organisation in Australia dedicated to Asian Australian visual artists, this is a pleasing marker of success.

Finally, we would like to acknowledge and thank the dedicated 4A team, which is small but exceptionally talented and active, and extend thanks to the members of the 4A Board for their unwavering commitment and passion.

**Julie Ewington**  
Chair



# 4A STAFF MEMBERS



**Thea-Mai Baumann**  
Artistic Director and CEO



**Grey Yeoh**  
Finance and Operations Manager



**Debbie Abraham**  
Management and  
Operations Consultant



**Con Gerakaris**  
Curatorial Program Manager



**Reina Takeuchi**  
Curatorial Program Producer



**Zev Tropp**  
Public Programs Producer  
(until July 2024)



**Faye Chen**  
Marketing Coordinator



**Saira Krishan**  
Operations Coordinator

# ARTISTIC DIRECTOR/ CEO'S MESSAGE

2024 was a landmark year for 4A, defined by groundbreaking exhibitions, dynamic live performances, and ambitious international and digital initiatives. Our unwavering commitment to community engagement propelled us to new heights, with visitation reaching a healthy 56K following the expansion of our building and the addition of 4A LAB. Digital interactions remained strong, with a follower reach of 103K, bolstered by the growth of our 4A+ platform. While slightly lower than 2023's digital reach of 139K, engagement remained vibrant, reflecting the deepening quality of connection with our expanding audiences.

We launched our NUWOLDS Strategic Plan 2024–2028 alongside a refreshed brand identity, featuring a dynamic, multilingual logo designed by Wei Huang. This bold new visual direction signals 4A's commitment to cross-cultural and cross-platform innovation.

Throughout the year, 4A continued to push artistic boundaries, presenting bold and thought-provoking projects. The Lunar New Year Festival came alive with *YEAR OF THE DRAGON* [龙年], a multi-

generational exhibition blending traditional and contemporary art, performance and tattoo culture. At its heart was *TRANSFORM.ME* [易装 · 癖], an immersive installation by artist Ye Funa, together the exhibitions captivated audiences through interactive programming and live performances.

Harnessing the power of 4A's new metaverse platform, 4A+, *NUWOLDS* explored contemporary visual art in an ever-evolving technological landscape. *4A.I.: Elsewhere in India* fused digital innovation with DesiFuturist storytelling, while *ALAM* علم, by Elyas Alavi, offered a deeply personal exploration of queer and religious identity.

In *House of Gold*, Bidjara artist Dr Christian Thompson AO, explored his Southern Chinese heritage through past, recent and newly commissioned works, building on *New Gold Mountain* (2019). This project will tour nationally from late 2025.

Our international collaborations brought global talent to Australia, with artists like Ye Funa, Sun Phitthaya Phaefuang and the Elsewhere in India duo

igniting cross-cultural dialogues through transformative residencies and exchanges.

CLUB 4A remained a crowd favourite, seamlessly fusing art, technology, music and live performance, expanded through a partnership with global record label Eastern Margins and VIVID Sydney.

In 2024, 4A launched the groundbreaking 4A LAB, an incubator for emerging and established creatives, driving innovation through digital and exhibition projects.

Meanwhile, the 4A Library and archive deepened public understanding of Asian contemporary art with over 2,000 accessible resources.

Through innovation, connection and fearless creativity, 4A continues to redefine contemporary Asian and Asian Australian art – bringing communities together and shaping the future of artistic expression.

**Thea-Mai Baumann**  
Artistic Director and CEO



# 4A's STRATEGIC COMMITMENTS

01

## DIGITAL TRANSFORMATION

4A amplifies the presentation, documentation, platforming and dissemination of Asian and Asian Australian contemporary art and culture through the early adoption and innovative application of digital, web 3.0 and emerging technologies.

02

## COMMUNITY AND DIASPORA

4A forges diverse and diasporic networks to support sustained, ongoing and meaningful community engagement with contemporary Asian and Asian Australian art to ensure 4A's leadership as an inclusive, experimental and cross-cultural organisation that approaches audience building as community and awareness building.

03

## SCALED-UP COMMISSIONS

4A produces scaled-up commissions and brokers significant cross-industry partnerships to advance the profile of contemporary Asian Australian art and culture nationally, internationally and online.

04

## INTERNATIONAL ENGAGEMENT

4A provides pathways and borderless opportunities for Asian-Australian artists and arts workers to showcase and share the diversity of contemporary Asian-Australian identity, culture, and creativity to national and global audiences, alongside developing industry networks within the region.

05

## SUSTAINABILITY AND RESILIENCE

4A builds robust strategies, policies and procedures around our ongoing financial, social and environmental sustainability, as well as our capabilities as an agile, responsive, ethical and resilient organisation.



# EXHIBITIONS & PROGRAMS



Portrait of Dr Christian Thompson AO in *House of Gold*, 2024,  
4A Centre for Contemporary Asian Art; photo: Kai Wasikowski



# LUNAR NEW YEAR

## YEAR OF THE DRAGON [龙年]

Those born under the fifth zodiac sign are believed to embody a connection between the earthly and the celestial, bridging the world of the living with the divine realm where dragons and gods reside.

As a group exhibition, *YEAR OF THE DRAGON* [龙年] visualised this connection through contemporary interpretations of mythology and symbolism. The selected artists offered glimpses into a reality beyond our own, reimagining traditional tales of benevolence and enlightenment through their artistic practice.

**Artists:** Shaun Daniel Allen (Shal), Fan Dongwang, WeiZen Ho, Sin Wai Kin, Jacquie Meng, Thirteen Feet Tattoo Studio, Yang Yongliang

**Venue:** 4A

**Exhibition dates:** 10 February – 31 March 2024

**Visitation:** 1,491

**Artworks exhibited:** 14

**Commissioned by 4A:** 05

SUPPORTED BY  
**CITY OF SYDNEY**  
SIDNEY MYER FUND



YEAR OF THE DRAGON [龙年] (installation view), 2024; photo: Kai Wasikowski

## Ye Funa: TRANSFORM.ME [易装 · 癖]

Beijing-based artist Ye Funa presented their audience-participatory installation, *TRANSFORM.ME* [易装 · 癖], across 4A's street level gallery and 4A LAB spaces. This immersive experience transformed the gallery into a cyber-grunge salon, paying homage to China's SMART (Sha-ma-te) subculture, which has evolved from rural provinces into a vibrant part of urban youth culture.

Blurring the lines between commercial display and art exhibition, the project appropriated elements of devices, display, reflection, and image perfection. The dynamic space functioned as a mirror for the rebirth and regeneration inherent in the online self-expression of populist street culture.

**Artist:** Ye Funa

**Venue:** 4A

**Exhibition dates:** 10 February – 31 March 2024

**Visitation:** 1,863

**Artworks exhibited:** 2

**Commissioned by 4A:** 2

**Seen In:**

Artshub  
Honi Soit  
a rich life  
Vault

Portrait of Ye Funa in *TRANSFORM.ME* [易装 · 癖], 2024, 4A Centre for Contemporary Asian Art; photo: Kai Wasikowski







## Unfixed: Migrant Identities in Asian/Australian art and subculture

### Panel Talk

To celebrate Lunar New Year 2024, 4A, the Chau Chak Wing Museum and the Power Institute, presented two thought-provoking talks. Moderated by Con Gerakaris, *Chasing the Dragon: Migration in Contemporary Practice* featured WeiZen Ho, Jacquie Meng and Dongwang Fan, who together explored migration and diaspora as central themes in contemporary Australian art. Following the panel, *From Smart to Master: A Journey with China's Most Misunderstood Internet Subculture* showcased a performance lecture by Ye Funa, offering fresh insight into shāmatè (杀马特), a frequently misunderstood subculture.

**Speakers:** WeiZen Ho, Jacquie Meng and Dongwang Fan, Ye Funa

**Facilitator:** Zev Tropp

**Venue Partner:** Chau Chak Wing Museum, University of Sydney

**Date:** 11 February 2024

**Attending:** 40

Tom Baker, Dennis Enrile, Fernando Hideki, Camilo L, Chalida McKelvie, Kevin Nguyen, @supsitt.tattoo and @32tattoo, *Ascension*, 2024 Digital print on voile fabric. Courtesy the artists and Thirteen Feet Tattoo, Haymarket Commissioned by 4A Centre for Contemporary Asian Art with support from the City of Sydney. Image: Kai Wasikowski

## 4A LIVE: Dragon Journey

*Dragon Journey* featured an engaging blend of performance, music and gems. WeiZen Ho activated her commissioned installation, *Amulet Body*, deconstructing and reimagining systems of divination and sacred language.

Meanwhile, Ye Funa's *TRANSFORM.ME* [易装 · 癖] space became a lively hub with lil angel gems offering personalised tooth gems, continuing the tradition of SMART culture through aesthetic alterations. The afternoon's energy was further elevated by a performance from Filipino-Korean DJ/producer, AHJU.

**Performers:** WeiZen Ho, lil angel gems, AHJU

**Venue:** 4A

**Date:** 23 March 2024

**Attending:** 44



WeiZen Ho, *Amulet Body* (performance documentation), 2024. Commissioned by 4A Centre for Contemporary Asian Art. Supported by The City of Sydney's Festivals and Events Sponsorship 2024 Grant Program. Image: Maxwell Elvis Finch





## Dr Christian Thompson AO: House of Gold

Commissioned by 4A, Bidjara artist Dr Christian Thompson AO created a new body of work exploring his Southern Chinese heritage. The exhibition featured significant works from the artist's career alongside a new commission, further refining the practice he initiated in *New Gold Mountain* (2019).

Thompson collaborated with the 4A team to commission writers Le Tram Lam and Cher Tan, as well as journalist and podcaster Silvi Vann-Wall, to deepen the exploration of intersectional identities and enhance the exhibition experience.

A limited-edition print, *House of Gold Chapter 12 (Golden Dragon Museum Bendigo)*, was also produced and made available for purchase.

Supported by the Robert H. N. Ho Family Foundation Global and Visions of Australia funding, the exhibition will tour nationally in partnership with Museums and Galleries NSW from 2025 through to 2028.

**Artist:** Dr Christian Thompson AO

**Venue:** 4A

**Exhibition dates:** 20 April – 2 June 2024

**Visitation:** 570

**Artworks exhibited:** 12

**Commissioned by 4A:** 02

**Seen In:**

[Aboriginal Art Directory](#)  
[Museums & Galleries NSW](#)

[Dither](#)

[Headon Foundation](#)

[Vault](#)



The Robert H. N. Ho Family Foundation Global



*Dr Christian Thompson AO: House of Gold* exhibition view, 2024; photo: Kai Wasikowski

Portrait of Dr Christian Thompson AO in *House of Gold*, 2024, 4A Centre for Contemporary Asian Art; photo: Kai Wasikowski



## 4A LIVE: House of Gold

Responding to concepts of history, place and Country, 4A LIVE: House of Gold included sound and movement-based responses to the work of Dr Christian Thompson AO.

Western Sydney-based Vietnamese Australian ambient electronic musician and vocalist Wytchings created a synthesiser and modulated voice performance considering ideas of identity and transience across time, harmonising a conceptual longing with contemporary sound.

Born and raised in Broome, Taj Pigram, a proud First Nations Australian of Yawuru, Wadjarri, Pitjantjatjara, Noongar, Filipino, Scottish and English descent, presented an evocative and elemental movement performance drawing upon his experiences and cultural backgrounds of traditional and contemporary dance and gathering.

Proud Kombumerri man sallvage concluded the evening with a soundscape integrating field recordings and electronic music, bridging Country and dancefloor oscillating between abstracted sound and emotional authenticity.

**Artists:** sallvage, Taj Pigram and Wytchings

**Venue:** 4A

**Exhibition dates:** 17 May 2024

**Attending:** 63





# NUWORLD

Taking full advantage of 4A's new metaverse platform, 4A+, NUWORLD was a hybrid group exhibition exploring contemporary visual art within an ever-evolving technological landscape.

Seamlessly integrating works between the physical gallery and digital exhibition space, this project embodied 4A's vision for the future.

By dissolving the boundaries between the white cube (or black box) and immersive, programmable 3D spaces, 4A recontextualised emergent digital art – embracing the creative endlessness of NUWORLD.

**Artists:** aaajiao, Corin Iletto and Tristan Jalleh, INJURY x REAL PARENT, Henry Lai-Pyne, Lawrence Lek, Tùng Monkey, Raqs Media Collective, Laurens Tan

**Venue:** 4A, 4A LAB and 4A+

**Exhibition dates:** 22 June – 4 August 2024

**Visitation:** 638

**Artworks exhibited:** 15

**Commissioned by 4A:** 02

**Seen In:**

Memo Review

Mutual Art

*Sidney Myer*  
SIDNEY MYER FUND



NUWORLD, opening day, 2024; photo: Anna Hay  
Lawrence Lek, AIDOL 爱道, 2019, CGI feature film, 83m., courtesy the artist and Sadie Coles HQ, London;  
photo: Kai Wasikowski for 4A Centre for Contemporary Asian Art, 2024.



## Artist Talks

Facilitated by Thea Baumann, Artistic Director and CEO of 4A, the talks provided insight into the artists' creative processes and NUWORLD'S conceptual frameworks.

Corin Iletto discussed her newly commissioned installation, *Lux Aeterna*, created in collaboration with Tristan Jalleh. This work reimagined Iletto's music video of the same name as a physical installation, exploring themes of divine existence and cosmic landscapes through granular synthesis and digital manipulation.

Henry Lai-Pyne spoke about *Tower Park*, his work at 4A LAB, which merged experimental dance with motion capture technology. This innovative piece blurred the lines between the physical and virtual, offering a dynamic exploration of agency and surrender in performance art.

**Speakers:** Henry Lai-Pyne, Corin Iletto

**Facilitator:** Thea Baumann

**Date:** 22 June 2024

**Venue:** 4A, 4A LAB

**Attending:** 18

NUWORLD x UTS Digital Talks, 2024; photo: Thea Baumann



Henry Lai-Pyne, *Tower Park* (performance documentation), 2024, 4A LAB; photo: Anna Hay

## NUWORLD'S x UTS Digital Talks

In partnership with the University of Technology Sydney (UTS), 4A presented two panel discussions exploring the intersections of contemporary visual art and technology.

The first panel, *Who's World Is This? Technology, Labour, and the Aesthetics of the New Digital*, examined the aesthetic conditions of technology-based creative practices. The second discussion, *Two Steps Forward: Technology's Potential as an Agent of Change, Activism and Connection*, delved into the ethical concerns surrounding the use of technology as a tool for activism, personal transformation, and connection.

**Speakers:** Dr Monica Monin, Dr Andrew Burrell, Thea Baumann, Eugene Leung & Dan Tse from INJURY, Dr Natalie Krikowa, Dr Susanne Pratt, Dr Tisha Dejmanee, Zev Tropp

**Facilitator:** Dr Suneel Jethani

**Date:** 16 July 2024

**Venue:** University of Technology Sydney (UTS)

**Attending:** 40





## Elyas Alavi: **ALAM** عِلْم

In collaboration with Arts House (Melbourne), 4A co-commissioned **ALAM** عِلْم, an immersive exhibition by Hazara artist Elyas Alavi.

Unfolding through a rich tapestry of symbols, phrases, poetry, faces, body language and community codes, **ALAM** عِلْم serves as a profound reflection on queer Muslim diasporic communities.

Each alam in the exhibition resonates with references to significant events, honouring historical and contemporary figures who bravely advocated for their sexual identity, as well as those who tragically lost their lives due to their sexuality.

**ALAM** عِلْم was assisted by the Australian Government through Creative Australia, its arts funding and advisory body and Create NSW.

**Artist:** Elyas Alavi

**Curator:** Vishal Kumaraswamy

**Project Partner:** Arts House (Naarm/Melbourne)

**Venue:** 4A

**Exhibition dates:** 23 August – 6 October 2024

**Visitation:** 609

**Artworks exhibited:** 20

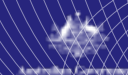
**Commissioned by 4A:** 04

**Seen In:**

[Art Guide](#)

[Biennale of Sydney newsletter](#)

[Vault](#)



**ARTS  
HOUSE**





## ALAM عَم Catalogue Launch

4A celebrated the launch of the *ALAM عَم* exhibition catalogue with Sydney-based artists and a delicious Afghan lunch.

The event featured an In-Conversation, with Belqis Youssofzay discussing the themes of *ALAM عَم* with Elyas Alavi. Ali Tahayori read a poignant excerpt from his catalogue entry, reflecting on childhood Muharram ceremonies and their evolving significance. Adrian Mouhajer presented *A Poem About the Places I Am From*, exploring identity and belonging. All proceeds from the *ALAM عَم* catalogue will support a queer organisation.

**Speakers:** Elyas Alavi, Ali Tahayori, Adrian Mouhajer

**Facilitator:** Belqis Youssofzay

**Creative Producer:** Maissa Alameddine

**Date:** 24 August 2024

**Venue:** 4A

**Attending:** 60

## 4A LIVE: to the divine we return

Performance by Shareeka Helaluddin & Sara El Youghun – *to the divine we return* – was a sonic offering of sound, prayer, voice and movement. This piece sonified mourning rituals through dislocated, queer bodies, layering recitations and movement. Sara led a communal salat (prayer), sharing spirituality's healing bounties, honoring resistance fighters and the endurance of grief for lives lost to the empire's violence.

**Artists:** Shareeka Helaluddin, Sara El Youghun

**Creative Producer:** Maissa Alameddine

**Date:** 24 August 2024

**Venue:** 4A

**Attending:** 60







## 4A LIVE: ALAM عَلم

In celebration of the conclusion of *ALAM* عَلم, exhibiting artist Elyas Alavi and Creative Producer Maissa Alameddine invited musician Aarti Jadu alongside vocalists Emine Mortas and Junnade Ali and instrumentalists Mary Rapp and Sohrab Kolahdooz for an evening to poetry, performance and sonic expression.

This event saw Alavi reciting his poetry and undertake a ritual with his alam installations, referencing the Ashura procession accompanied by a vocal and musical contemporary classical musical piece, composed by Jadu.

**Artists:** Elyas Alavi, Aarti Jadu, Emine Mortas, Sohrab Kolahdooz, Mary Rapp and Junnade Ali

**Creative Producer:** Maissa Alameddine

**Performance date:** 26 September 2024

**Venue:** 4A

**Attending:** 54





## 4A.I.: Elsewhere in India

4A.I.: *Elsewhere in India* was a hybrid digital-physical initiative aimed at redefining heritage and cultural objects held in public collections by recontextualising them within a post-colonial Indofuturist virtual museum.

As part of the project, artists Murthovic (music producer/DJ) and Thiruda (visual artist/VJ) undertook a residency, gaining access to works from the Art Gallery of New South Wales' collection. This resulted in newly commissioned digital artworks and 3-D models, which were exhibited alongside existing works.

The initiative culminated in an exhibition focused on sustainable museum practices, complemented by a symposium exploring artistic interventions with artificial intelligence by members of the Asian diaspora. This event was synchronised with the Dreamy Place Festival in Brighton, UK.

**Artists:** Thiruda (Avinash Kumar) and Murthovic (Sri Rama Murthy)

**Venue:** 4A and 4A LAB

**Exhibition dates:** 26 October – 15 December 2024

**Visitation:** 669

**Artworks exhibited:** 14

**Commissioned by 4A:** 08

**Seen In:**

The Asian Arts Society of Australia

Art Facts

Broadsheet

International Law and Cultural Heritage (UTS)



ANTARIKSHA  
STUDIO

PlatformAsia



DREAMY  
PLACE



4A.I.: *Elsewhere in India* opening day, 2024; photo: Christina Mishell  
Portrait of Thiruda and Murthovic, 2024, 4A Centre for Contemporary Asian Art;  
photo: Kai Wasikowski





## Culture and Technology Intersection: Scaling Opportunities Across India

As a part of SXSW 2024, and just prior to the opening of *4A.I.: Elsewhere in India*, 4A's Artistic Director, Thea-Mai Baumann joined colleagues in a conversation about diving into the fusion of cultural diversity and technological innovation. This exchange is creating exciting new opportunities between India and Australia in exploring the potential of collaboration in shaping the future of technology.

**Panellists:** Niyati Mehta (Swami Vivekananda Cultural Centre), Matthew Connell (Powerhouse Museum), Thea Baumann (4A Centre for Contemporary Asian Art), Mansoor Rahimat Khan, Beatoven.ai

**Facilitator:** Alicia Vrajlal, Draw Your Box

**Date:** 15 October 2024

**Venue:** ROUGE - SXSW 2024 New India House

## ASIAN FUTURISM: Dreamy Place Festival

*4A.I.: Elsewhere in India* was featured in a session at the Dreamy Place Festival, where the Elsewhere in India team joined other artists and curators from Tate Modern, Somerset House, arebyte Gallery and Manchester International Festival, came together to share their ideas on Asian Futurism. This international festival focused on creative technology and the arts.

**Speakers:** Elsewhere In India (Murthovic and Thiruda), Amrita Dhallu (Assistant Curator, International Art at Tate), Kinnari Saraiya (Curator, Somerset House & Guest Curator, arebyte Gallery), Morgan Sully, aka Memeshift (Artist, Musician & Curator, Latent Sonorities), Gary Zhexi Zhang (Artist)

**Moderator:** Michelle Rocha (Head of Touring, Factory International)

**Date:** 27 October 2024

**Venue:** Dreamy Place, Brighton (UK)

PlatformAsia

**DREAMY  
PLACE**



*4A.I.: Elsewhere in India* opening day, 2024;  
photo: Christina Mishell



# INTERNATIONAL INITIATIVES

## First Nations Residency

Adivasi artist Subash Thebe Limbu undertook a First Nations microresidency at 4A, culminating in a screening of his work and meaningful connections with Nepalese communities.

As part of this residency, 4A presented a screening of *Ladhamba Tayem; Future Continuous*, ལཱ་མཐུ་ཏེམ་ རྩེམ་ (2023), a film that traverses time through the lens of an 18th-century Yakthung warrior and a futuristic time traveler. The work explores the concept of “thakthakma” – the weaving of time, envisioning a future where Indigenous Yakthung people have mastered this technique.

Following the screening, Subash engaged in a conversation with Thea Baumann, discussing his practice, indigeneity, socio-political resistance, and Adivasi Futurism. The event fostered deeper engagement with Nepalese communities and highlighted 4A's ongoing commitment to platforming Indigenous perspectives.

**Artist:** Subash Thebe Limbu

**Venue:** 4A and 4A LAB

**Residency dates:** 22 – 28 April 2024



Even if you're in another time  
I will always love you to the Milky Way."



# 4A GENERATIONS

4A Generations transforms 4A Kids, by expanding artistic interactions and education through an artist-led, intergenerational program connecting children, young people, elders, educators, and knowledge holders.

It launched with an Educator's Preview in partnership with the Visual Arts and Design Educators Association of NSW (VADEA) ahead of the public debut of *4A.I.: Elsewhere in India*, offering teachers exclusive access to the exhibition and its artists.

An online learning kit was developed to introduce the project's themes – exploring identity, technology, and memory through digital art and collaboration. Designed for classrooms, it unpacks Indo-futurism, cultural identity and post-colonialism in an engaging way.

[The 4A Generations Elsewhere in India Learning Kit can be found here.](#)

**Artists:** Thiruda (Avinash Kumar) and Murthovic (Sri Rama Murthy)

**Project Partner:** VADEA

**Art Educator:** Leeah Smith

**Venue:** 4A

**Date:** 24 October 2024





# UNIVERSITY PARTNERSHIPS

## Western Sydney University

4A initiated a professional development partnership with Western Sydney University, offering students the opportunity to respond to real-world client briefs and develop design-led projects.

The program guided students through key industry processes including research and mind mapping, concept ideation through mood boards and summaries, and the development of initial design concepts.

This collaboration supports emerging creative talent and strengthens 4A's engagement with the next generation of practitioners.

## UNSW Art & Design

As part of 4A's *NUWORLD*s exhibition, a new partnership was initiated with UNSW Art & Design to engage students in critical response and speculative project development. Students presented creative responses to the exhibition, receiving critical feedback on their work.

This partnership exemplifies 4A's commitment to fostering emerging talent and extending the reach of its digital programs through educational collaboration.





# 4A LAB





## Ye Funa: **TRANSFORM.ME [易装 · 癖]**

An eclectic and digital component of Ye Funa's *TRANSFORM.ME* [易装 · 癖] transformed 4A LAB into an salon-style gallery, contrasting with the cyber grunge installation in 4A's downstairs gallery, but continuing the tribute to China's SMART (Sha-ma-te) subculture.

Blurring the lines between commercial display and art exhibition, *TRANSFORM.ME* [易装 · 癖] redefined concepts of devices, reflection, and image perfection. In line with the purpose of 4A LAB, this section of Ye Funa's exhibition centred on ideas of population migration and the changing lives of ethnic groups in regional China and an innovative blend of new media and technology in contemporary art practice.

**Artists:** Ye Funa

**Venue:** 4A and 4A LAB

**Exhibition dates:** 10 February – 31 March 2024

**Visitation:** 669

**Artworks exhibited:** 02

**Commissioned by 4A:** 02

SUPPORTED BY  
**CITY OF SYDNEY**

*Sidney Myer*  
SIDNEY MYER FUND

Ye Funa: *TRANSFORM.ME* [易装 · 癖] (exhibition view), 4A LAB, 2024; photo: Kai Wasikowski







## VŨTRU Inc: LEGEND OF ASIA® SPORT SHOES

The *LEGEND OF ASIA® SPORT SHOES*, presented by the Vietnamese-Australian collective VŨTRU Inc., transformed the space into a hybrid temple-sneaker store, exploring divinity and consumer culture through mythological narratives surrounding iconic Vietnamese shoes.

The installation blended satire, contemporary art and hype culture, highlighting the sacred within the everyday.

This project is part of the 4A LAB Emerging Artist initiative, fostering experimentation, technology and change.

**Artist:** VŨTRU Inc.

**Venue:** 4A LAB

**Exhibition dates:** 5 – 17 April 2024

**Visitation:** 241

**Artworks exhibited:** 05

**Commissioned by 4A:** 05

SUPPORTED BY  
**CITY OF SYDNEY** 





# Current Does Not Mean New: Chronicles of Online Reincarnations

Curated by Yanti Peng, *Current Does Not Mean New: Chronicles of Online Reincarnations* explored selfhood, avatars, play-pretend, and the evolving formats of self-expression online.

Through digital practices and mixed media, the four artists reflected on how we curate and archive our digital selves. While these concepts are not new, they continue to evolve, influencing our offline lives. The exhibition critiques the often overlooked, exploitative nature of digital tools and examines how self-expression intersects with the secrecy and exclusion of the internet.

This project is part of the 4A LAB Emerging Artist initiative, fostering experimentation, technology and change.

**Artists:** Zachariah Lee, Yanti Peng, Jesse Vega, Sinta Wijaya

**Curator:** Yanti Peng

**Venue:** 4A LAB

**Exhibition dates:** 6 – 14 June 2024

**Visitation:** 253

**Artworks exhibited:** 06

**Commissioned by 4A:** 06

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# Henry Lai-Pyne: Tower Park

Commissioned by 4A, Henry Lai-Pyne's *Tower Park* was a featured work in the *NUWRLDS* exhibition. As an experimental piece, it fused the raw dynamism of dance with the transformative power of motion capture technology. The interplay between the physical and virtual drew inspiration from puppetry and ventriloquism, positioning the performer as both puppeteer and conduit.

Through motion capture, the dancer's body is reinterpreted into multiple virtual perspectives, with each limb functioning as an independent camera. This innovative approach challenged traditional cinematic norms, offering a fluid, multi-angled narrative that expands beyond human sight. The result was a dynamic fusion of control and surrender, blurring the boundaries between agency and transformation in a responsive digital environment.

**Artist:** Henry Lai-Pyne  
**Movement artist:** Georgia Harper  
**Venue:** 4A LAB  
**Performance date:** 21 June 2024  
**Visitation:** 82  
**Artworks exhibited:** 01  
**Commissioned by 4A:** 01

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## Johanna Ng: every asian in sex and the city

In her first solo exhibition, Johanna Ng explored how the politics of representation in popular media echo the failures of AI neural networks. Using HBO television series *Sex And The City* as her source material, she highlighted the erasure of Asian bodies and identities, drawing parallels between computer vision and network television.

In her work, Ng critiqued consumer-grade AI applications, specifically their offensive image filtering systems, revealing the racial biases embedded in AI. By testing Google's Computer Vision and Text-to-image applications, she exposed how these technologies unknowingly whitewash bodies of colour.

**Artist:** Johanna Ng

**Venue:** 4A LAB

**Exhibition dates:** 9 – 16 August 2024

**Visitation:** 242

**Artworks exhibited:** 08

**Commissioned by 4A:** 08

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Johanna Ng, *a woman wearing a choker is walking in a crowd*, 2024, 4A LAB; photo: Johanna Ng  
Johanna Ng, *every asian in sex and the city* (exhibition view), 2024, 4A LAB; photo: Johanna Ng



# Sandy Ma: Touching Wires

*Touching Wires* invited softness into our technological relationships, highlighting the humanity shaping human-computer interactions.

This exhibition featured an interactive installation by ACT-based artist Sandy Ma, created to explore collaboration and co-creation with artificial intelligence. As AI continues to influence the art world, artists must engage in defining its role. *Touching Wires* offered a safe, intimate space to reflect on these interactions.

This project is part of the 4A LAB Emerging Artist initiative, fostering experimentation, technology and change.

**Artists:** Sandy Ma

**Venue:** 4A LAB

**Exhibition dates:** 11 – 18 October 2024

**Visitation:** 98

**Artworks exhibited:** 02

**Commissioned by 4A:** 01

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## 4A LAB Residency: Exotic Fruits Lab

The Exotic Fruits Lab brought together artists Lian Loke and Kristina Mah for a week-long residency exploring movement, the body, and image to question identity and transformation. This collaborative lab incubated the development of *Exotic Fruits*, a durational performance premiering at the Melaka Arts and Performances Festival, Malaysia, on 31 August 2024.

**Artists:** Dr Kristina Mah, Dr Lian Loke

**Venue:** 4A LAB

**Residency dates:** 18 – 23 August 2024

## 4A LAB Residency: MaggZ: SpringCity 30642

During a one-week residency at 4A LAB, emerging artist MaggZ transformed the space into a game-design laboratory to explore world-building and heterotopia through a diasporic, minority-Chinese lens. The residency recontextualised local myths and ancestral practices from Kunming, blending body, sound, and both physical and digital installation within a post-internet landscape. The week culminated in an intimate preview of the interactive exhibition and game-performance. This development later informed MaggZ's contribution to Club 4A at Asia TOPA in 2025.

**Artists:** MaggZ

**Venue:** 4A LAB

**Residency dates:** 23 – 30 September 2024

**Performance date (WIP):** 3 October 2024

**Attending:** 10

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MaggZ, *SpringCity 30642* (performance documentation), 4A LAB, 2024; photo: Con Gerakaris



# CLUB 4A x EASTERN MARGINS

2024 saw 4A and EASTERN MARGINS unite for CLUB 4A @ Vivid Sydney, merging experimental club culture and contemporary dance through the global Asian diaspora.

This edition blended music, visuals and performance, offering an alternative to traditional dance parties. Queer installations, ambient textures, future R&B, post-punk and hyperpop-infused trance were highlights of the night.

London-based Eastern Margins amplifies alternative Asian culture through events and a music label. Having hosted shows across the UK, Europe, North America, and Asia, this marks their Australian debut.

**Music and Sound Artists:** Dylan Atlantis, daine, 700 Feel, Jax Wang, Mindy Meng Wang 王萌

**Visual Artists:** Antonepong, Passive Kneeling

**Performance Artist:** Fetu Taku

**Project Partners:** EASTERN MARGINS

**Venue:** Machine Hall, Sydney

**Date:** 7 June 2024

**Attendance:** 350

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VIVID

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MARGINS

daine (performance documentation), CLUB 4A x Eastern Margains, 2024, Machine Hall; photo: Lexi Laphor  
Antonepong for CLUB 4A x Eastern Margains, 2024, Machine Hall; photo: Lexi Laphor





# HAYMARKET UP LATE

In partnership with other local contemporary art spaces, 4A staged *Haymarket Up Late*, a vibrant late-night art and cultural program celebrating the creative pulse of Sydney's Haymarket precinct.

This collaborative initiative transforms Haymarket into a dynamic hub of contemporary art, live performances and community engagement, activating laneways, galleries and public spaces with experimental installations, artist talks and site-responsive works.

By fostering connections between artists, local businesses and diverse audiences, *Haymarket Up Late* offers an immersive platform for artistic expression and intercultural dialogue.

**Haymarket Up Late: ALAM** علم

**Project Partners:** Passage Gallery, Schmick Contemporary, 4A

**Date:** 13 September 2024

**Visitation:** 67

**Haymarket Up Late: 4A.I.: Elsewhere in India**

**Project Partners:** Blank Gallery, Schmick Contemporary, Nasha Gallery, 4A

**Date:** 13 December 2024

**Visitation:** 54

**Passage**  
游廊 画廊

**schmick**  
contemporary  
schmickcontemporary@gmail.com



**Nasha**





# 4A+

Launched in 2024 in beta format, 4A+ pushed the boundaries of artistic innovation in the metaverse, expanding 4A's commitment to digital transformation and experimental storytelling.

This virtual platform served as a dynamic space for immersive exhibitions, digital residencies, and interactive art experiences that bridged contemporary Asian art with emerging technologies. 4A+ hosted the digital art exhibition *NUWORLD* and the artist collective Elsewhere in India, alongside collaborations with artists exploring AI, extended reality (XR), and blockchain-based cultural economies.

By fostering cross-disciplinary dialogue and accessibility beyond physical limitations, 4A+ positioned 4A at the forefront of the digital arts landscape, ensuring that Asian and Asia Pacific artists were central to shaping the metaverse as a space for critical engagement, cultural storytelling, and artistic experimentation.

<https://4aplus.com.au/>

**Developers:** Melanie Huang, Daniel Reid

**2024 Contributors:** aaajiao, INJURY x REAL PARENT, Lawrence Lek, Tùng Monkey





# 4A LIBRARY

Curated over 28 years, the 4A Library is a vital archive of contemporary Asian and Australian art, built through donations, acquisitions and archived exhibition publications.

A major transformation in 2024 introduced a digital catalogue and dedicated library space, enhancing accessibility for scholars, students and other 4A visitors. While non-lending, the collection can be explored online, with reserved books available for onsite reading in 4A's Haymarket space. Visitors are increasingly drawn to this rich resource, making it a hub for research and discovery.

To further connect art and ideas, a curated selection of books related to the current exhibition is displayed alongside the gallery space, enriching the visitor experience.

<https://library.4a.com.au/>

**Developers:** Melanie Huang, Daniel Reid  
**Library Consultant:** Stephen Tapping

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4A Library (website screenshot), 2024  
4A Library, 2024, 4A; photo: Grey Yeoh

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# FINANCIAL REPORT

## Asian Australian Artists Association Incorporated

(an incorporated association)

ABN 31 013 253 308

### Statement of Financial Position

as at 31 December 2024

Notes	2024 \$	2023 \$
<b>ASSETS</b>		
<b>Current assets</b>		
Cash and cash equivalents 4	185,999	89,713
Trade and other receivables 5	2,587	183,624
Other 6	7,089	7,839
Total current assets	195,675	281,176
<b>Non-current assets</b>		
Property, plant and equipment 7	428,422	474,415
Intangible assets 8	41,768	50,153
Right-of-use-assets 9	-	24,035
Total non-current assets	470,190	548,603
<b>Total ASSETS</b>	<b>665,865</b>	<b>829,779</b>
<b>LIABILITIES</b>		
<b>Current liabilities</b>		
Trade and other payables 10	54,710	95,049
Employee provisions 11	35,343	25,077
Contract liabilities 12	275,000	404,238
Lease liabilities 13	-	8,144
Total current liabilities	365,053	532,508
<b>Non-current liabilities</b>		
Employee provisions 11	15,712	11,639
Lease liabilities 13	-	19,985
Total non-current liabilities	15,712	31,624
<b>Total LIABILITIES</b>	<b>380,765</b>	<b>564,132</b>
<b>NET ASSETS</b>	<b>285,100</b>	<b>265,647</b>
<b>EQUITY</b>		
Unrestricted funds	285,100	265,647
<b>Total EQUITY</b>	<b>285,100</b>	<b>265,647</b>

### Statement of Changes in Equity for the year ended 31 December 2024

	Unrestricted funds \$	Total equity \$
Balance 1 January 2023	292,945	292,945
Deficit for the year	(27,298)	(27,298)
Other comprehensive income	-	-
<b>Balance 31 December 2023</b>	<b>265,647</b>	<b>265,647</b>
Balance 1 January 2024	265,647	265,647
Surplus for the year	19,453	19,453
Other comprehensive income	-	-
<b>Balance 31 December 2024</b>	<b>285,100</b>	<b>285,100</b>

### Statement of Surplus or Deficit and Other Comprehensive Income for the year ended 31 December 2024

Notes	2024 \$	2023 \$
<b>Revenue</b> 3	1,344,349	1,725,416
Administration expenses	(331,410)	(504,478)
Amortisation expense 7	(3,393)	(17,882)
Depreciation expense 8	(68,790)	(48,775)
Employee benefits expense 10.1	(615,985)	(684,407)
Exhibition and program costs	(305,318)	(497,172)
<b>Surplus /(deficit) before income tax</b>	<b>19,453</b>	<b>(27,298)</b>
Income tax expense 1(d)	-	-
<b>Surplus /(deficit) for the year</b>	<b>19,453</b>	<b>(27,298)</b>
<b>Other comprehensive income for the year, net of income tax</b>	<b>-</b>	<b>-</b>
<b>Total comprehensive income / (deficit) attributable to members of the entity</b>	<b>19,453</b>	<b>(27,298)</b>

### Statement of Cash flows for the year ended 31 December 2024

Notes	2024 \$	2023 \$
<b>Cash flows from operating activities</b>		
Receipts from Customers	207,065	221,208
Receipts from Donors	22,281	17,352
Government grants	921,892	1,030,052
Interest income	2,023	4,861
Payments to clients, suppliers and employees	(1,034,178)	(1,440,624)
<b>Net cash (used in) / provided for operating activities</b>	<b>119,083</b>	<b>(167,151)</b>
<b>Cash flows from investing activities</b>		
Payments for property, plant & equipment 8,9	(22,797)	(454,445)
<b>Net cash used in investing activities</b>	<b>(22,797)</b>	<b>(454,445)</b>
<b>Cash flows from financing activities</b>		
Repayment of leases	-	(10,046)
<b>Net cash inflow / (outflow) from financing activities</b>	<b>-</b>	<b>(10,046)</b>
<b>Net increase / (decrease) in cash and cash equivalents</b>	<b>96,286</b>	<b>(631,642)</b>
Cash and cash equivalents at the beginning of the financial year	89,713	721,355
<b>Cash and cash equivalents at the end of the financial year</b> 4	<b>185,999</b>	<b>89,713</b>

The statement of financial position, changes in equity, surplus or deficit and other comprehensive income and cash flows should be read in conjunction with accompanying notes in the audited annual financial report 2024.



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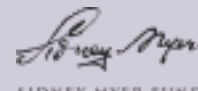
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