

ANNUAL

REPORT

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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 2025

14

EXHIBITIONS  
ONSITE: 11  
OFFSITE: 03

24

PUBLIC  
PROGRAMS AND  
RESIDENCIES  
ONSITE: 18  
OFFSITE: 06

CREATIVES  
ENGAGED  
NATIONAL: 123  
INTERNATIONAL: 15

138

DIASPORIC  
COMMUNITIES  
REPRESENTED

22

101

ARTWORKS  
PRESENTED  
NEW WORKS: 22  
EXISTING WORKS: 79

132K

TOTAL  
VISITATION  
56K Walk-ins  
76K Window Visits

# DIGITAL REACH

## INSTAGRAM VIEWS:

# 266.6K

**POSTS:** 107 **STORIES:** 613

**FOLLOWERS:** 13.2K **REACH:** 66.6K

## FACEBOOK VIEWS:

# 31.1K

**FOLLOWERS:** 9.1K **REACH:** 4.3K

## WEBSITE

**VEWS:** 97K

**REACH:** 40K

## E-NEWS

**SUBSCRIBERS:** 4.1K

**OPEN RATE:** 25%

# CHAIR'S MESSAGE



This year marks a significant moment at 4A Centre for Contemporary Asian Art. We are celebrating the completion of major capital works that have revitalised our heritage home, and strengthened the organisation's capacity for the future.

The transformation of the building has improved accessibility, upgraded our facilities and enabled the continued growth of 4A LAB, allowing us to expand the ways we support artists, present ambitious work, and welcome our communities. These changes are not only physical; they represent a renewed commitment to experimentation, innovation and long-term sustainability.

This milestone has been made possible through the generous support of the Office of Responsible Gambling and the City of Sydney. We extend our sincere thanks for their

investment, which ensures that 4A remains a vibrant cultural space for artists and audiences alike.

We are equally grateful to our core funding partners – Creative Australia, Create NSW and the Sidney Myer Fund – whose sustained support underpins the organisation's resilience and ambition. I would also like to acknowledge the many donors, patrons and supporters who continue to champion 4A's work and help us to realise new opportunities for artists.

My sincere thanks also go to the 4A team, whose dedication, care and professionalism have guided the organisation through this period of transformation. Their commitment ensures that 4A continues to be a dynamic and welcoming space for artists and audiences.

With the building renewal complete, and 4A LAB continuing to evolve as a platform for experimentation and emerging practice, the organisation is well positioned for its next phase.

We look forward with confidence to what lies ahead, guided by a clear sense of purpose and by a deep commitment to the artists and communities we serve.

Thank you to everyone who has contributed to this important chapter in 4A's journey.

**Julie Ewington**  
Chair

# 4A STAFF MEMBERS



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



**Grey Yeoh**  
Deputy Director



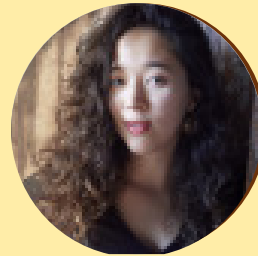
**Debbie Abraham**  
Management and Operations  
Consultant



**Con Gerakaris**  
Curatorial Program Manager



**Guofeng Lu**  
Marketing and Engagement  
Manager (from October 2025)



**Reina Takeuchi**  
Curatorial Program Producer



**Faye Chen**  
Marketing Coordinator  
(until July 2025)



**Saira Krishan**  
Operations Coordinator  
(until February 2025)



**Veronica Habib**  
Venue Operations Manager  
(until December 2025)

# ARTISTIC DIRECTOR/ CEO'S MESSAGE

Over the past year, 4A Centre for Contemporary Asian Art has continued to deliver strongly against the priorities of our NUWORLDS Strategy, demonstrating organisational resilience, artistic ambition and deepened community impact. Working through a partnership-led model, we have strengthened our foundations while expanding the scale and reach of our programs.

A key milestone was the successful completion of our match-fundraising campaign Plus1, supported by Creative Australia and directed support towards the growth of 4A LAB and our emerging artist initiatives. This outcome reflects increasing philanthropic confidence in 4A's vision and future. We also completed significant capital works, including improved accessibility, a new physical connection between 4A LAB and the lower-level galleries, energy-efficient LED lighting and a renovated kitchen. Together, these upgrades enhance visitor experience, support staff workflows and contribute to the long-term sustainability of the organisation.

Community-centred practice remained at the heart of our work. Club 4A at AsiaTOPA extended 4A's engagement with Asian and diasporic audiences nationally, while 4A LAB continued to nurture early-career artists through residencies, mentorship and public outcomes. Across the year, our programming engaged 22 diasporic communities as artists, collaborators and audiences, reflecting the breadth of voices shaping 4A.

This year also marked a step-change in the scale and visibility of our artistic program. Highlights included Chunxiao Qu's first institutional exhibition in Sydney, the Man&Wah commission through Creative Australia's Visual Arts and Craft Strategy grant, the national tour of Dr Christian Thompson AO's House of Gold, *Infinite Scroll* at the University of Sydney's Chau Chak Wing Museum and a *Tear in the Fabric* at Bathurst Regional Art Gallery. These projects demonstrate 4A's capacity to originate, co-produce and sustain ambitious work across multiple contexts.

Digital innovation continues to shape 4A's distinctive contribution to the sector. The Transmedia Worldbuilding program supported South Asian women and gender-fluid creatives in developing immersive projects, while *Haymarket 2050* offered a research and development phase for an augmented reality walking experience – imagining future urban narratives.

These achievements reflect the collective effort of artists, communities, partners and supporters. Together, we are ensuring 4A remains a resilient, responsive and forward-looking organisation – one that continues to champion Asian Australian and diasporic voices while shaping new possibilities for contemporary art.

**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

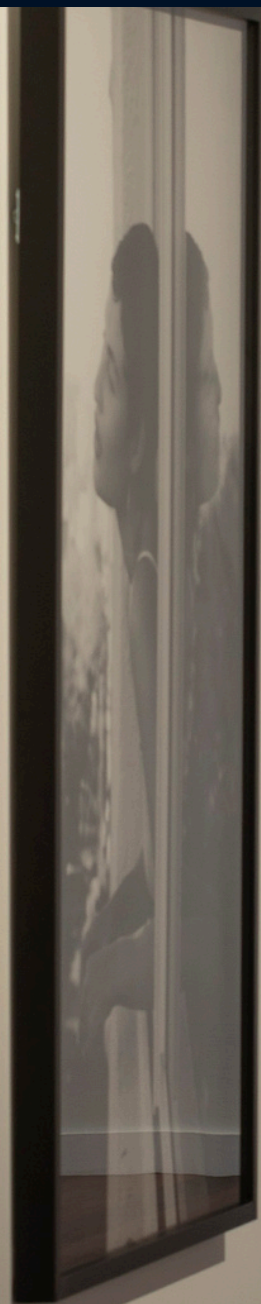
4A provides pathways and borderless opportunities for Asian-Australian artists and arts workers to showcase and share the diversity of contemporary Asian-Australian identity, culture, and creativity to national and global audiences, alongside developing industry networks within the region.

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.

# ONSITE EXHIBITIONS & PROGRAMS



# LUNAR NEW YEAR: ANTIVENOM: YEAR OF THE SNAKE

Drawing on the scientific process of developing antivenin, 4A's 2025 Lunar New Year exhibition *Antivenom: Year of the Snake* presented newly commissioned and existing works from five Asian-Australian artists representing diverse and underrepresented communities. Reflecting on experiences of discrimination, stigma and hate speech, these artists transformed notions of harm into gestures of self-affirmation, exploring identity, sexuality, gender and the migrant experience as acts of personal and collective healing.

**Artists:** Emil Cañita, Kirtika Kain, Owen Leong,

**Mai Nguyễn-Long, M. Sunflower**

**Curator:** Con Gerakaris

**Venue:** 4A

**Exhibition dates:** 24 January – 02 March 2025

**Visitation:** 1,350

**Artworks exhibited:** 21

**Commissioned by 4A:** 06



Previous page: Sly Morikawa, *What was, what will be* (installation view), 2025. Photograph by Jessica Maurer.  
Right image: Emil Cañita, *Poz Cocksucking Tranny Exposed* (installation view), 2025. Photograph by Jessica Maurer.





## LUNAR NEW YEAR: ARTIST TALKS

Speakers: Emil Cañita, Con Gerakaris, Dr Lisa Lake, Lia Tabrah

Venue: 4A

Program date: 25 January 2025

Attendance: 32

## 4A LIVE X WORSHIP: Antivenom Unveiled

Artists: AQUA, Dyan Tai, Ivory Glaze, Maggie Tra, Oryx,  
Shyamla, Whyan

Venue: 4A

Program date: 28 February 2025

Attendance: 65

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CITY OF SYDNEY 

Left image: 4A LIVE x Worship: Antivenom Unveiled (performance view), 2025. Photograph by Anna Hay.

## SLY MORIKAWA: What was, what will be

4A presented *What was, what will be*, the debut institutional solo exhibition from Japanese-Australian photomedia artist Sly Morikawa, coalescing disparate bodies of work from over five years of practice. Morikawa's sophisticated and recognisable style challenges established hierarchies of taste and class, honouring her subjects without prejudice through the impartial lens of her camera, to reveal the often uncomfortable realities of those living at the fringes of society.

**Artists:** Sly Morikawa

**Curator:** Con Gerakaris

**Venue:** 4A

**Exhibition dates:** 15 March – 04 May 2025

**Visitation:** 1,801

**Artworks exhibited:** 68

# PIXEL PERF

Right image: Sly Morikawa, *White Socks*, 2023, inkjet print on Hahnemuhle rag pearl. .





# 4A A4 2025

After a five-year hiatus, 4A's much-loved fundraising exhibition 4A A4 returned with over 90 donated contributions from artists in our community. For this new edition of our fundraiser, 4A partnered with Culture Vault to mint selected artworks as digital assets to introduce a new model of collecting, taking artworks beyond the gallery walls.

**Artists:** Soraya Abidin, Elyas Alavi, Rainbow Chan, Cindy Yuen-Zhe Chen, Crossing Threads, Dacchi Dang, Jane Fan, Fan Dongwang, Adam Goc, Wen-Hsi Harman, Alana Hunt, Aurelia King, Jonathan Kim, Jennifer Lewis, Keorattana Luangrathrajasombat, Jacquie Meng, Jazz Money, Audrey Newton, Lucy Nguyen-Hunt, Evi O, Janina Osinsao, Angie Pai, Craig Rutter, Billy Ryan, Marina Seet, David Sequeira, Mosses Tan, Jayanto Tan, Garry Trinh, Tse Leung, Dan Gene, Mei Zhao, Angela Zhuoyue Xu, Meng-yu Yan and more.

**Venue:** 4A

**Exhibition dates:** 09 May – 11 May 2025

**Visitation:** 273

**Artworks exhibited:** 91



Top & bottom image: 4A A4 Charity Exhibition Opening Night, 2025. Photograph by Christina Mishell.

# MAN&WAH: Propagate/Germinate/Bloom

*Propagate/Germinate/Bloom*, was a major commission by Brisbane-based artist duo Man&Wah. Transforming the gallery into an immersive, cosmic environment, the exhibition blended soundscape, installation, large-scale prints, plants and video projections. Drawing on their migration from Asia to Australia, the artists reflected on memory, identity and the interconnection of life and the universe. Plants, buds and blossoms became metaphors for cosmic forces, embodying cycles of growth, energy and transformation. Across photography, moving image and site-specific installation, Man&Wah shared vivid stories from Hong Kong and Australia, offering audiences a spiritually resonant, contemplative experience that celebrated nature, memory and the mysteries of existence.

**Artist: Man&Wah**

**Curator: Thea-Mai Baumann**

**Venue: 4A**

**Exhibition dates: 06 June – 03 August 2025**

**Visitation: 2,383**

**Artworks exhibited: 10**

**Commissioned by 4A: 05**



Right image: Man&Wah, 'East & West | The Supreme Cosmic Treasures Of The 5 Elements (still)', 2025. Courtesy of the artists.





## 4A TALKS: In-Conversation with Man&Wah, Winnie Cheung and King Fong OAM

Speakers: Winnie Cheung, King Fong OAM, Man&Wah

Moderator: Eddie Ma, Soul of Chinatown

Venue: 4A

Program date: 07 June 2025

Attendance: 24

## HAYMARKET UP LATE: Iris Pipa Performance

Artist: Iris Pipa

Venue: 4A

Program date: 13 June 2025

Attendance: 134

Left image: Man&Wah, *Propagate | Germinate | Bloom* opening celebration, 2025. Photograph by Christina Mishell.

# MEDITATION WITH MAN: A Moment of Stillness in the Cosmos

Facilitator: **Man Cheung**

Venue: **4A**

Program date: **14 June 2025**

Attendance: **10**



# 4A LIVE X PROP RECORDS: Gayab (गायब) + Szem

Artist: **Gayab (गायब), Szem**

Venue: **4A**

Program date: **11 July 2025**

Attendance: **67**



Top & bottom image: 4A LIVE x Prop Records: Gayab (गायब) + Szem. Photograph by Christina Mishell.

# OFFSITE EXHIBITIONS & PROGRAMS



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# A TEAR IN THE FABRIC

*A Tear in the Fabric* presented new and existing works by nine Asian and Asian Australian artists who employ distortion as a mode of aesthetic and conceptual disruption. Presented in partnership with Bathurst Regional Art Gallery, the exhibition examined how artists challenge established forms and conventions through material, visual and narrative interventions. By unsettling familiar structures, the exhibition highlighted distortion as a strategy for questioning dominant frameworks and creating space for new perspectives and artistic approaches.

**Artists:** Zico Albaquni, Tiyan Baker, Allison Chhorn, Visaya Hoffie, Jenna Mayilema Lee, Khaled Sabsabi, Leyla Stevens, Ali Tahayori, Hirofumi Uchino

**Curator:** Con Gerakaris

**Venue:** Bathurst Regional Art Gallery

**Exhibition dates:** 19 September – 09 November 2025

**Visitation:** 2,903

**Artworks exhibited:** 18

**Commissioned by 4A:** 02



Previous page: *House of Gold* opening event, Wagga Wagga Art Gallery, 2025. Photograph by Campbell Cole.  
Right image: *A Tear in the Fabric*, exhibition view, 2025. Courtesy of Bathurst Regional Art Gallery.





## HOUSE OF GOLD

First presented at 4A Centre for Contemporary Asian Art, in 2025 Dr Christian Thompson AO's: *House of Gold* began a national regional tour in partnership with Museums & Galleries NSW. The exhibition brings together bodies of work in which the artist explores his Southern Chinese heritage within his Bidjarra identity, and how this interacts within a context of the colonial legacy of Australia. *House of Gold* will travel to ten venues until 2028.

**Artists: Christian Thompson**

**Curator: Thea-Mai Baumann, Con Gerakaris**

**Venue: Wagga Wagga Art Gallery**

**Exhibition dates: 03 November 2025 – 26 January 2026**

**Visitation: 6,183**

**Artworks exhibited: 16**

**Commissioned by 4A: 01**



The Robert H. N. Ho Family Foundation Global

**Museums  
& Galleries  
of NSW**



Australian Government  
Visions of Australia



Top & bottom image: *House of Gold* opening event, Wagga Wagga Art Gallery, 2025. Photograph by Campbell Cole.

# INFINITE SCROLL 荧屏沉溺

*Infinite Scroll* 荧屏沉溺 brought together three Chinese artists whose practices examine the cultural and political dynamics of contemporary online life. Through humour, parody and interactivity, Xia Han, Gao Hang and Ye Funa explore how digital platforms shape behaviour, identity and perception.

Across video, game engines and AI-generated avatars, the artists remix the visual languages of internet culture to reflect on the systems that structure digital participation. By exposing the mechanics behind digital environments, *Infinite Scroll* invites viewers to reflect on their own position within the continuous flow of images that shapes everyday life online.

**Artists: Xia Han, Gao Hang, Ye Funa**

**Curator: Thea-Mai Baumann**

**Venue: Chau Chak Wing Museum**

**Exhibition dates: 27 September 2025 – 26 July 2026**

**Visitation: 40,368**

**Artworks exhibited: 16**



CHAU CHAK WING  
MUSEUM



Top & bottom image: *Infinite Scroll* 荧屏沉溺 exhibition view, 2025, Chau Chak Wing Museum. Photograph by David James.

# INTERNATIONAL INITIATIVES



# High Altitude Exchange

Arts House Melbourne, 4A Centre for Contemporary Art Sydney and Kalā Kulo Kathmandu co-designed *High Altitude Exchange*, a reciprocal residency and exchange program connecting First Nations artists from Australia with Adivasi artists from Nepal. The initiative centred artists' agency in international conversations on Indigeneity and supported dialogue on history, geopolitics, the environment and contemporary issues through creative practice. Following residencies in Nepal and Naarm/Melbourne, the Sydney phase concluded the program with exchanges and a symposium at 4A featuring presentations, screenings and discussions reflecting on creative practice as a space of translation memory movement and shared resilience across landscapes and communities.

**Artists:** Subash Thebe Limbu, Dipti Serchan, Kate ten Buuren, Peter Waples-Crowe, Priyankar Bahadur Chand  
**Venue Partner:** Arts House (Melbourne), 4A  
**Residency Dates:** 31 October–14 December 2025  
**Symposium date:** 8 November 2025  
**Symposium attendance:** 21



Top & bottom image: *High Altitude Exchange* International Residency Symposium, 2025. Photograph by Christina Mishell.



## Transmedia Worldbuilding Residency

4A LAB, in partnership with Antariksha Studio, welcomed five South Asian Australian women and gender-diverse artists to this year's *Transmedia Worldbuilding Residency*. The program supports practitioners working at the intersection of art, technology and cultural storytelling.

Across six months, participants undertake a collaborative online development process and a one-week intensive at 4A LAB, engaging with tools such as Unreal Engine alongside mentorship from international industry leaders. The residency will culminate in public presentations at 4A LAB and the 4A+ platform, and internationally at EyeMyth Festival, Mumbai, showcasing new transmedia prototypes.

## ARTISTS



**Participants:** Sage Godrei, Vidya Rajan, Myra Javaid, Dipa Mahbuba Yasmin, Sim Kaur  
**Mentors:** Antariksha Studio, Chris Solarski  
**Venue:** Online, 4A LAB  
**Residency Dates:** December 2025 – April 2026



Top image: Elsewhere in India, *Fragments of Panorama*. Courtesy of Elsewhere in India.  
Bottom image: Myra Javaid, Vidya Rajan, Dipa Mahbuba Yasmin, Sim Kaur and Sage Godrei. Courtesy of the artists.



## FILM SCREENINGS: SUMMER SHORTS

Presented in partnership with Platform Asia, 4A hosted *Summer Shorts*, an evening of short film screenings. The program brought together Australian and UK-based filmmakers from the Asian diaspora, offering audiences a cross-regional snapshot of emerging moving-image practices.

Spanning experimental fiction, documentary and hybrid forms, the films explored themes of queerness, grassroots resistance, intergenerational care, environmental memory and cultural heritage.



**Artists:** River Yuhao Cao 曹宇豪, Allison Chhorn,  
Elizabeth Gabrielle Lee, Roxy Rezvany, Grace Tan  
**Venue:** 4A  
**Screening Date:** 12 December 2025  
**Participation:** 34

Platform Asia

Top image: Roxy Rezvany, *Wifi Rider* (still), 2020. Courtesy of the artist.  
Bottom image: River Yuhao Cao (曹宇豪), *The Glass Essays* (still), 2025. Courtesy of the artist.

# 4A TALKS: CURATORIAL VOICE

As part of 4A TALKS, this program brought together curators and artists to explore contemporary practice across Vietnam and Mongolia – contexts often underrepresented globally. Vietnamese curator Linh Lê presented a screening and talk examining how artists have depicted working-class life in rapidly urbanising conditions, highlighting shifts from collective histories to personal perspectives.

Curator Tian Zhang convened a panel discussion on Mongolia's evolving arts ecology and the development of the 2025 Ulaanbaatar Biennale. The program fostered cross-regional dialogue and deepened understanding of artistic exchange across Asia and Australia.

**Curators: Linh Lê, Tian Zhang**

**Panellists: Odgerel Odonchimed, Ariuntuya Jambaldorj, Jazz Money**

**Venue: 4A**

**Program date: 6 December 2025**

**Participation: 10**



Top Image: Nguyễn Trần Nam, *We never fell*, 2010 (restaged 2024). Composite fibreglass, set of 5, dimensions variable. Installation view, *Nostalgia for the Future*, 2024. Courtesy of A Space and the artist.  
Bottom image: Linh Lê (left) and Tian Zhang (right). Courtesy of the artists.



# 4A LAB

THE SHARK'S UPPER TEETH  
FALL IN LOVE WITH  
AND THE SHARK'S LOWER TEETH  
STARVED TO DEATH IN THE SEA



**Chunxiao Qu**  
*as tragedy / as farce*

15 March - 27 April



Experience more  
Neon Playground 2.0  
on Dixon Street,  
Haymarket.

4A LAB is a dynamic hub where art, technology, and experimentation converge to shape digital culture and drive industry innovation. As a hyper-curated street-level space, it is activated by creative practitioners including artists, technologists and thinkers.

4A LAB platforms emerging artists, showcases independent media and highlights artist-made products. Visually accessible 24/7 and dedicated to Asia-Pacific contemporary arts practice, it serves as an incubator for new ideas, fosters diverse artistic expressions and engages new audiences.

# ANTIVENOM: VERMIN

*ANTIVENOM: VERMIN* was a site-specific installation and immersive showroom exploring how an environmental hazard – the feral cane toad – can be transformed into a sustainable luxury fashion material. Artist, designer and curator Lia Tabrah, in collaboration with Perina Drummond, examines the cane toad as a cultural figure, environmental pest and fashion design resource. The project highlights the scale of ecological damage across Australia while demonstrating the creative potential of repurposing this invasive species.

**Artist:** VERMIN (Perina Drummond and Lia Tabrah)

**Venue:** 4A LAB

**Exhibition dates:** 24 January – 02 March 2025

**Visitation:** 241

**Artworks exhibited:** 01

**Commissioned by 4A:** 01

SUPPORTED BY  
**CITY OF SYDNEY** 

Top & bottom image: VERMIN, *ANTIVENOM: VERMIN* opening night, 2025. Photograph by Christina Mishell.





## CHUNXIAO QU: as tragedy / as farce

Exhibited in partnership with Haymarket Alliance for Neon Playground 2.0, Chunxiao Qu: *as tragedy / as farce* was a playful exploration of the fluidity of language in glowing neon light. Installed in 4A LAB with 24-hour visibility, Chunxiao Qu's text-based artworks explored the ambiguous space between the intention and understanding of words with poetic musings on love and heartache.



**Artist:** Chunxiao Qu

**Venue:** 4A LAB

**Exhibition dates:** 15 March – 04 May 2025

**Visitation:** 1389

**Artworks exhibited:** 04

**Commissioned by 4A:** 04

SUPPORTED BY  
**CITY OF SYDNEY**



Top & bottom image: Chunxiao Qu, *as tragedy / as farce* opening night, 2025. Photograph by Christina Mishell.

# LAST CALL

Hong Kong and New York-based filmmaker Winnie Cheung transformed 4A LAB into an immersive filmic environment screening her acclaimed erotic body horror thriller short film *Last Call*. Exploring our place within the universe, revealing the intimate and infinite connection between self and cosmos, Cheung's work was augmented into a site-specific installation expanding on practical and digital effects featured film.

**Artists: Winnie Cheung, with Bethany Yeap, Yinuo Chen and Daniel Rosato**  
**Venue: 4A LAB**  
**Exhibition dates: 06 June – 03 August 2025**  
**Visitation: 597**  
**Artworks exhibited: 01**

SUPPORTED BY  
**CITY OF SYDNEY** 

Top & bottom image: Winnie Cheung, *Last Call* (exhibition view), 2025. Photograph by Kai Wasikowski.





## Project Dastaan (داستان/داستان)

*Project Dastaan* (داستان/داستان) is a new media storytelling initiative that collates and presents interviews with Partition survivors across the UK, India and Pakistan in five languages. It was exhibited at 4A LAB for its Sydney debut. Spanning moving image, documentary, online resources and VR, the project offers a powerful counter-narrative, providing a fresh perspective on the impact of forced migration on everyday individuals.



**Artist:** Sparsh Ahuja, Sam Dalrymple, Saadia Gardezi

**Venue:** 4A LAB

**Exhibition dates:** 07 – 16 November 2025

**Visitation:** 219

**Artworks exhibited:** 05

SUPPORTED BY  
**CITY OF SYDNEY**



Top & bottom image: Sparsh Ahuja, *Project Dastaan* (داستان/داستان) exhibition view, 2025. Photograph by Christina Mishell.

# HAYMARKET 2050: Community Stories Gathering

*Haymarket 2050* is a multidisciplinary creative tourism project that reimagines Sydney's Haymarket through augmented memory and speculative futures. It is led by interdisciplinary creative directors Gene Leung and Dan Tse of INJURY X REAL PARENT.

In 2025, Leung and Tse undertook the project's first phase, gathering stories from residents, community leaders, business owners and workers connected to Sydney's Chinatown across generations. These experiences, memories and hopes informed the fully realised *Haymarket 2050* project, presented in March 2026.

**Artist: Gene Leung and Dan Tse (INJURY X REAL PARENT)**

**Venue: 4A LAB**

**Community gathering: 22, 26 – 29 November 2025**

**Exhibition dates: 22 November – 21 December 2025**

**Community participants: 20**

**Artworks exhibited: 03**



Top image: REAL PARENT, *Your Heart I*, 2024, Chrome Plated Resin Handbag (installation view). Courtesy of the artists.  
Bottom image: INJURY x REAL PARENT, *Haymarket 2050 (Phase One)* (Interview view), 2025. Photo: Guofeng Lu.



# OTHER PROGRAMS

## CLUB 4A x Asia TOPA

Since 2018, CLUB 4A has reimagined how leading artists from Asia and the subcontinent are presented, shifting their work beyond traditional galleries into social, embodied contexts that generate new meaning and resonance. Through its partnership with Asia TOPA, CLUB 4A extended to Melbourne, creating a communal platform that pushes the boundaries of cultural expression and participation.

CLUB 4A x Asia TOPA is an immersive nightlife experience exploring Asian futurist themes through a dynamic blend of visual art, performance and sound. Set within the club environment, the project uncovers layered histories, identities and cultural narratives, transforming the night into a space where past, present and speculative futures intersect.

**Artist:** Cora (Berlin), Trà Mi Dinh, Kasun, Passive Kneeling, MaggZ, Tina Stefanou  
**Creative Producer:** Zev Tropp  
**Project Partner:** Asia TOPA  
**Venue:** Arts Centre Melbourne  
**Program date:** 07 March 2025  
**Attendance:** 200

**ASIA  
TOPA**

Left image: Jex Wang at CLUB 4A x Eastern Margins at Vivid Sydney, 2024. Photograph by Lexi Laphor.

# HAYMARKET UP LATE

In 2025, 4A continued its partnership with local contemporary art spaces to present *Haymarket Up Late*, a dynamic late-night program celebrating the creative energy of Haymarket. Galleries, laneways and public spaces came alive with experimental installations, artist talks, and site-responsive works, inviting audiences to experience the precinct in new ways.

This year, our partnership also extended to Neon Playground, with 4A featuring two window commissions by Chunxiao Qu, further activating public space. The initiative strengthened connections between artists, local businesses and cultural organisations, providing an immersive platform for artistic experimentation and intercultural dialogue. It also enhanced night-time cultural activity and reinforced 4A's role in the precinct's creative ecosystem.

**HAYMARKET UP LATE III: Sly Morikawa: What was, what will be and Chunxiao Qu: as tragedy / as farce**

**Program date: 04 April 2025**

**Partners: Neon Playground, Blank Gallery, Nasha, Passage Gallery, Schmick Contemporary, Suite 7a**

**Attending: 157**

**HAYMARKET UP LATE IV:**

**Man&Wah: propagate/Germinate/Bloom (Man&Wah)**

**Program date: 13 June 2025**

**Partners: Chat Thai, Nasha Gallery, Schmick Contemporary, Suite 7a**

**Attending: 134**

Top image: Sly Morikawa, What was, what will be opening celebration, 2025. Photograph by Christina Mishell.  
Bottom image: Man&Wah, Propagate | Germinate | Bloom opening celebration, 2025. Photograph by Christina Mishell.





## Ripple: Disability and Culturally Diverse Internship

In 2025, 4A welcomed Australian Pakistani filmmaker and content creator Sufiya Naqvi as part of the Ripple Internship program, delivered by Arts NSW and Diversity Arts Australia. Based in Western Sydney, Sufiya joined the 4A team to contribute across a range of projects, including updating the organisation's accessibility guide and supporting curatorial and communications work for upcoming exhibitions through text development and social media content.

Reflecting on her experience, Sufiya shared:

"I feel immensely grateful to have completed the Ripple Internship with 4A. The time went by so fast, but the connections and knowledge I gained will stay with me. Interning at 4A helped me appreciate how important it is to have spaces that celebrate both the work of artists and the artists themselves.

As a CALD artist, I've experienced barriers to finding creative spaces that feel supportive. Working with the team at 4A allowed me to contribute insights on how the organisation can continue strengthening cultural inclusion and accessibility for people with disability. I look forward to seeing more opportunities and positive change across our beautifully diverse arts sector."

Through the Ripple Internship, 4A continues to support pathways for emerging practitioners from culturally diverse backgrounds, strengthening access, inclusion and professional development across the contemporary arts sector.



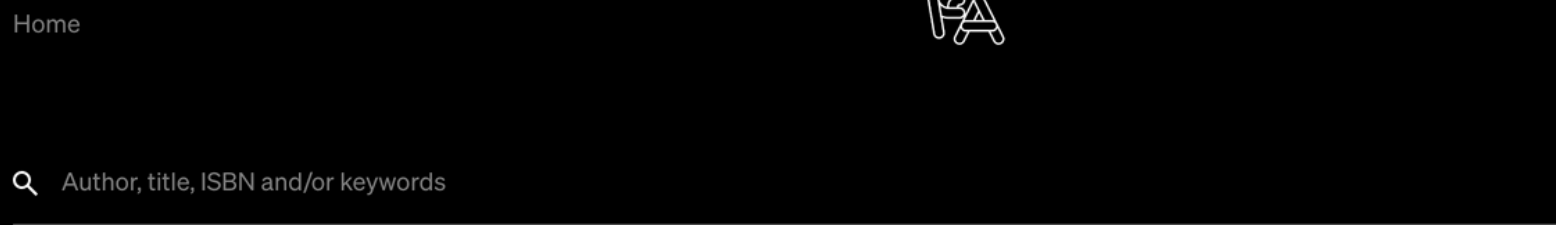


# 4A LIBRARY

Over more than 30 years, the 4A Library has grown into a vital archive of contemporary Asian and Australian art, shaped by donations, strategic acquisitions and archived exhibition publications. In 2024, the collection entered a new chapter with the launch of a digital catalogue and a dedicated library space at 4A in Haymarket, significantly enhancing access for scholars, students and the broader community.

While the collection remains non-lending, visitors can now browse the catalogue online, reserve titles and read them onsite – strengthening the Library’s role as a hub for research and discovery.

Supported by a new grant from the NSW Government, we also established a welcoming public reading area. Here, curated selections of books connected to current exhibitions invite deeper engagement, creating meaningful links between art, ideas and audiences, and enriching the overall visitor experience.



Filters Curated Shelf X 5 results



**Curated Shelf**  
**Art Asia Pacific Issue 100 Sep/Oct 2016**  
 Author: Elaine W. Ng  
 Publication Year: 2016  
 Publisher: ArtAsiaPacific Holdings  
 Format: Magazine  
 Subjects: Contemporary Asian Art, Asia-Pa Installation art, Korean contemporary art, A



**Curated Shelf**  
**Uncertain ground : essays between art + nature**  
 Authors: Martin Thomas, Art Gallery of New South Wales  
 Publication Year: 1999  
 Subjects: Nature in art, Landscape and envi philosophy of place, Australian Perspecta

Top image: 4A Library, 2025.  
 Bottom image: 4A Library (website screenshot), 2025.

# CAPITAL WORKS PROJECT

Launched in conjunction with our 2026 Lunar New Year Festival, 4A successfully delivered a major venue upgrade that strengthened our role as a leading destination for contemporary Asian Australian art and innovation. The project expanded access, visibility and community connection across our spaces. We connected 4A LAB to the main gallery, creating seamless physical and visual access between spaces. The street-level gallery was transformed into a dynamic reception, retail and gathering area, while a new reading zone deepened engagement with our on-site library. Upgraded LED lighting, refurbished timber floors and stairs, enhanced kitchen bar facilities and improved storage strengthened accessibility, sustainability and WHS standards.

These improvements increased disability access, expanded community engagement and activated our presence within the precinct. Aligned with Haymarket's revitalisation, the project affirmed 4A as an inclusive, visible and future-focused cultural hub celebrating Asian Australian creativity.

**Architects: OCP Architects**  
**Builders: A J Bristow and Sons Pty Ltd**



We acknowledge the Gadigal people of the Eora Nation, the traditional custodians of the land on which we live, work and create.  
We pay our respects to Elders past and present.  
Always was, always will be, Aboriginal land.



Top & bottom image: 4A and 4A LAB post-renovation, 2025. Photograph by Christina Mishell.

# FINANCIAL REPORT 2025

**Asian Australian Artists Association Incorporated**  
(an incorporated association)  
ABN 31 013 253 308

**Statement of Financial Position**  
as at 31 December 2025

|                                      | Notes | 2025<br>\$     | 2024<br>\$     |
|--------------------------------------|-------|----------------|----------------|
| <b>ASSETS</b>                        |       |                |                |
| <b>Current assets</b>                |       |                |                |
| Cash and cash equivalents            | 4     | 288,548        | 185,999        |
| Trade and other receivables          | 5     | 18,442         | 2,587          |
| Other                                | 6     | 10,356         | 7,089          |
| <b>Total current assets</b>          |       | <b>317,346</b> | <b>195,675</b> |
| <b>Non-current assets</b>            |       |                |                |
| Property, plant and equipment        | 7     | 547,134        | 428,422        |
| Intangible assets                    | 8     | 31,002         | 41,768         |
| Investments                          | 9     | 181            | -              |
| Right-of-use-assets                  | 10    | -              | -              |
| <b>Total non-current assets</b>      |       | <b>578,317</b> | <b>470,190</b> |
| <b>Total ASSETS</b>                  |       | <b>895,663</b> | <b>665,865</b> |
| <b>LIABILITIES</b>                   |       |                |                |
| <b>Current liabilities</b>           |       |                |                |
| Trade and other payables             | 11    | 49,236         | 54,710         |
| Employee provisions                  | 12    | 41,112         | 35,343         |
| Contract liabilities                 | 13    | 383,684        | 275,000        |
| Lease liabilities                    | 14    | -              | -              |
| <b>Total current liabilities</b>     |       | <b>474,032</b> | <b>365,053</b> |
| <b>Non-current liabilities</b>       |       |                |                |
| Employee provisions                  | 12    | 18,808         | 15,712         |
| Lease liabilities                    | 14    | -              | -              |
| <b>Total non-current liabilities</b> |       | <b>18,808</b>  | <b>15,712</b>  |
| <b>Total LIABILITIES</b>             |       | <b>492,840</b> | <b>380,765</b> |
| <b>NET ASSETS</b>                    |       | <b>402,823</b> | <b>285,100</b> |
| <b>EQUITY</b>                        |       |                |                |
| Unrestricted funds                   |       | 402,849        | 285,100        |
| Asset revaluation reserve            |       | (26)           | -              |
| <b>Total EQUITY</b>                  |       | <b>402,823</b> | <b>285,100</b> |

**Statement of Changes in Equity**  
for the year ended 31 December 2025

|                                 | Asset<br>revaluation<br>reserve | Unrestricted<br>funds<br>\$ | Total equity<br>\$ |
|---------------------------------|---------------------------------|-----------------------------|--------------------|
| Balance 1 January 2024          | -                               | 265,647                     | 265,647            |
| Deficit for the year            | -                               | 19,453                      | 19,453             |
| Other comprehensive income      | -                               | -                           | -                  |
| <b>Balance 31 December 2024</b> | <b>-</b>                        | <b>285,100</b>              | <b>285,100</b>     |
| Balance 1 January 2025          | -                               | 285,100                     | 285,100            |
| Surplus for the year            | -                               | 117,749                     | 117,749            |
| Other comprehensive income      | (26)                            | -                           | (26)               |
| <b>Balance 31 December 2025</b> | <b>(26)</b>                     | <b>402,849</b>              | <b>402,823</b>     |

**Statement of Surplus or Deficit and Other Comprehensive Income**  
for the year ended 31 December 2025

|   | Notes    | 2025<br>\$       | 2024<br>\$       |
|---|----------|------------------|------------------|
| <b>Revenue</b>  | <b>3</b> | <b>1,487,792</b> | <b>1,344,349</b> |
| Administration expenses   |          | (468,994)        | (331,410)        |
| Amortisation expense  | 7        | (8,385)          | (3,393)          |
| Depreciation expense  | 8        | (73,051)         | (68,790)         |
| Employee benefits expense   | 10.1     | (564,891)        | (615,985)        |
| Exhibition and program costs  |          | (254,722)        | (305,318)        |
| <b>Surplus /(deficit) before income tax</b>   |          | <b>117,749</b>   | <b>19,453</b>    |
| Income tax expense  | 1(d)     | -                | -                |
| <b>Surplus /(deficit) for the year</b>  |          | <b>117,749</b>   | <b>19,453</b>    |
| <b>Other comprehensive income for the year,</b><br><b>net of income tax</b>                   |          |                  |                  |
| Fair value gains / (losses) on financial assets at fair value                                 |          | (26)             | -                |
| <b>Total comprehensive income / (deficit)</b><br><b>attributable to members of the entity</b> |          | <b>117,723</b>   | <b>19,453</b>    |

**Statement of Cash flows**  
for the year ended 31 December 2025

|   | Notes    | 2025<br>\$       | 2024<br>\$      |
|---|----------|------------------|-----------------|
| <b>Cash flows from operating activities</b>                       |          |                  |                 |
| Receipts from Customers   |          | 39,303           | 207,065         |
| Receipts from Donors  |          | 31,185           | 22,281          |
| Government grants   |          | 1,135,134        | 921,892         |
| Interest income   |          | 3,032            | 2,023           |
| Payments to clients, suppliers and employees                      |          | (914,135)        | (1,034,178)     |
| <b>Net cash (used in) / provided for operating activities</b>     |          | <b>294,519</b>   | <b>119,083</b>  |
| <b>Cash flows from investing activities</b>                       |          |                  |                 |
| Payments for investments  |          | (207)            | -               |
| Payments for property, plant & equipment                          | 9,10     | (191,763)        | (22,797)        |
| <b>Net cash used in investing activities</b>                      |          | <b>(191,970)</b> | <b>(22,797)</b> |
| <b>Cash flows from financing activities</b>                       |          |                  |                 |
| Repayment of leases   |          | -                | -               |
| <b>Net cash inflow / (outflow) from financing activities</b>      |          | <b>-</b>         | <b>-</b>        |
| <b>Net increase / (decrease) in cash and cash equivalents</b>     |          | <b>102,549</b>   | <b>96,286</b>   |
| Cash and cash equivalents at the beginning of the financial year  |          | 185,999          | 89,713          |
| <b>Cash and cash equivalents at the end of the financial year</b> | <b>4</b> | <b>288,548</b>   | <b>185,999</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 2025.

# SUPPORTERS AND PARTNERS

## 4A BOARD

Chair: Julie Ewington  
Deputy Chair: Elizabeth Pakchung  
Treasurer: Adrian Williams  
Secretary: Caroline Choy

### Member:

John Choi (until February 2025)  
Mehwish Iqbal  
Michael Rolfe  
Nusra Latif Qureshi  
William HY Chan

## FUNDERS



## MEMBERSHIP

CONTEMPORARY  
ART  
ORGANISATIONS  
AUSTRALIA

## MEDIA PARTNER

VAULT  
AUSTRALASIAN ART & CULTURE

Thank you 谢谢 ధన్యవాదాలు  
감사합니다 Cảm ơn ありがとう  
Terima kasih භවබලය

## PATRONS

### Champions

Johanna Featherstone  
& Geoff Ainsworth  
Susan Acret & James Roth  
Vicki Olsson

### Backers

Anonymous  
Sally Breen

### Angels

Adrian Williams  
Dick Quan & John McGrath

### Allies

Anonymous  
Caroline Choy  
Julie Ewington  
Michael Rolfe  
Richard Funston & Kiong Lee  
John Choi  
Elizabeth Pakchung  
Seva Frangos Catlin  
Margy Ewing  
Therese Ewing

## Friends

Adam Finney  
Alexander Fan (Blank Gallery)  
Ankit Mishra  
Ann Toy  
Annette Trickett  
Brooke & Stephen Aitken  
Bryan Everts  
Daniel Soma  
David Ojerholm  
Fan Dongwang  
Gaby Ewington  
Helen Eager  
Jackie Menzies  
Jacqui & Richard Scheinberg  
Janine Collins  
Joanna Bayndrian  
John Clark  
Lucy Wang  
Madeleine Madden  
Maisy Stapleton  
Malcolm Smith  
Mehwish Iqbal  
Nusra Qureshi  
Rachel Sheridan  
Sacha Macansh  
Sandra Thibodeaux  
Seva Frangos Catlin  
Simone O'Brien  
Susan Williamson  
Suneel Jethani  
Tania Baumann  
Thea Perkins  
Thu Baumann  
Tyson Perkins

# ARTISTS & COLLABORATORS

Adam Goc  
Adriana Beach  
Alana Hunt  
Ali Tahayori  
Allison Chhorn  
Alvin Zhong  
Andrew Yee  
Angela Zhuoyue Xu  
Angie Pai  
Anna Hay  
Anne Ferran  
Aqua  
Ariuntuya Jambaldorj  
Audrey Newton  
Aurelia King  
Barbara Campbell  
Billy Ryan  
Bishal Yonjan  
Bonita Ely  
Christina Mishell  
Chunxiao Qu  
Cindy Yuen-Zhe Chen  
Clarissa Luk  
Cora  
Craig Rutter  
Crossing Threads  
Dacchi Dang  
Dan Tse  
David Sequeira  
Dongwang Fan  
Dr Christian Thompson AO  
Dr Lisa Lake  
Dyan Tai

Dylan Batty  
Eddie Ma  
Elizabeth Day  
Elizabeth Gabrielle Lee  
Elyas Alavi  
Emil Cañita  
Eugene Leung  
Evi O  
Gao Hang  
Garry Trinh  
Grace Tan  
Haein Kim  
Helen Chen Yinuo  
Helen Grace  
Hirofumi Uchino  
Indu Tharu  
Iris (Xinyang) Li  
Ivory Glaze  
Jacquie Meng  
James Jirat Patradoon  
Jane Fan  
Janina Osinsao  
Jayanto Tan  
Jazz Money  
Jenna Mayilema Lee  
Jennifer Lewis  
Johanna Ng  
Jonathan Kim  
Juune Lee  
Kalā Kulo  
Kasane Low  
KasunKate ten Buuren  
Keorattana Luangrathrajasombat

Kevork Afarian  
Khaled Sabsabi  
King Fong OAM  
Kirtika Kain  
Kristone Capistrano  
Lauren Eiko  
Leyla Stevens  
Lia Tabrah  
Linh Lê  
Louise Zhang  
Lucy Nguyen-Hunt  
Luhsun Tan  
M. Sunflower  
Maggie Tra  
MaggZ  
Mai Nguyễn-Long  
Man Cheung  
Man&Wah  
Marina Seet  
Mei Zhao  
Melanie Huang Buntine  
Meng-Yu Yan  
Moopie  
Moses Tan  
Odgerel Odonchimed  
Oryx  
Owen Leong  
Passive Kneeling  
Paul Rhodes  
Peter Waples-Crowe  
Platform Asia  
Priyankar Bahadur Chand – Kala Kulo  
Prop Records

PUNKO  
Rainbow Chan  
Red Rey  
River Yuhao Cao 曹宇豪  
Roxy Rezvany  
Shivanjani Lai  
Shota Matsumura  
Shyamla  
Sly Morikawa  
Soraya Abidin  
Sparsh Ahuja  
Subash Thebe Limbu  
Sue Pedley  
Sufiya Naqvi  
Sun Phitthaya Phaefuang  
Szem  
Tanya Lee  
Tian Zhang  
Tina Stefanou  
Tiyana Baker  
Tom Kentta  
Toto  
Tra Mi Dinh  
Varsha Ramesh  
Visaya HOFFIE  
Wah Cheung  
Wen-Hsi Harman  
Whyan  
Winnie Cheung  
Worship Queer Collective  
Xia Han  
Ye Funa  
Zico Albaquni



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