

ANNUAL REPORT



20

25

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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

SUPPORTED BY
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



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



NEON
PLAYGROUND 2.0



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

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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.



Left image: Accessible Arts, Ripple: Disability & Culturally Diverse Internship Program poster.

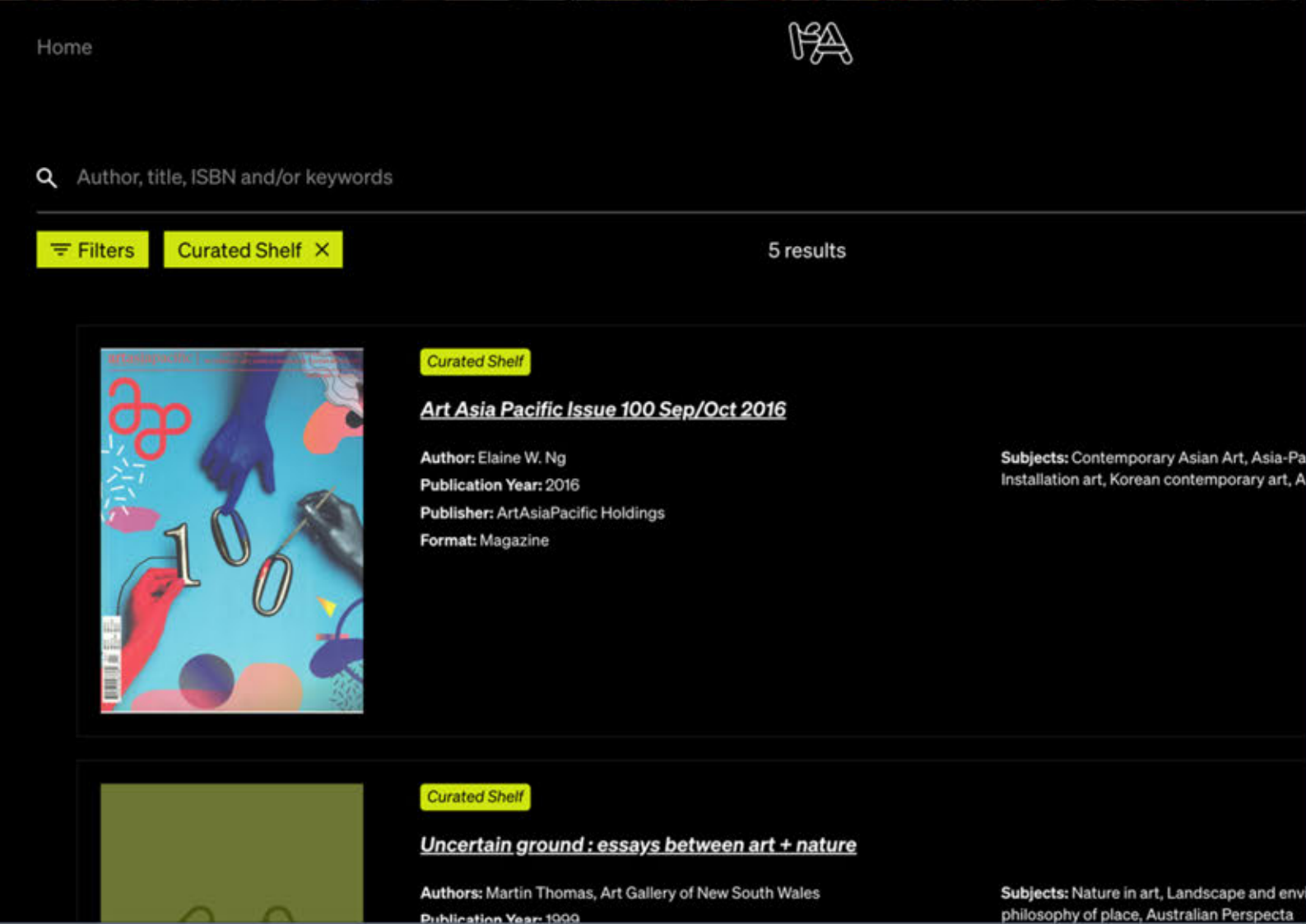


4A LIBRARY

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.



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



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

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

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

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

	Notes	2025 \$	2024 \$
Revenue	3	1,487,792	1,344,349
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)
Surplus /(deficit) before income tax		117,749	19,453
Income tax expense	1(d)	-	-
Surplus /(deficit) for the year		117,749	19,453
Other comprehensive income for the year, net of income tax			
Fair value gains / (losses) on financial assets at fair value		(26)	-
Total comprehensive income / (deficit) attributable to members of the entity		117,723	19,453

Statement of Cash flows
for the year ended 31 December 2025

	Notes	2025 \$	2024 \$
Cash flows from operating activities			
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)
Net cash (used in) / provided for operating activities		294,519	119,083
Cash flows from investing activities			
Payments for investments		(207)	-
Payments for property, plant & equipment	9,10	(191,763)	(22,797)
Net cash used in investing activities		(191,970)	(22,797)
Cash flows from financing activities			
Repayment of leases		-	-
Net cash inflow / (outflow) from financing activities		-	-
Net increase / (decrease) in cash and cash equivalents		102,549	96,286
Cash and cash equivalents at the beginning of the financial year		185,999	89,713
Cash and cash equivalents at the end of the financial year	4	288,548	185,999

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 ໜຶ່ງບຸກຄົນ

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 Albaiquni



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