

acca

Australian
Centre for
Contemporary
Art

Annual Report
2025

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WOMINJEKA

ACCA acknowledges the Wurundjeri Woi Wurrung, Boonwurrung, and Bunurong peoples as the traditional custodians of the lands and waterways on which we operate and welcome visitors. We pay our respects to their Elders, both past and present, as well as to all members of the Kulin Nation. We acknowledge their longstanding and continuing care for Country and we recognise First Peoples art and cultural practice has been thriving here for millennia. We extend our respect to ancestors and Elders past and present, and to all First Nations people.



New.
Now.
Free.
always
always
always

WELCOME

The Australian Centre for Contemporary Art (ACCA) is the premier visual arts commissioning institution in Australia, where deep ideas take hold. ACCA is always new, always of the now, and always free.

Our vision is for contemporary artists to be leaders and agents of change in our community, shaping the future of critical thought through art.

ACCA was established in 1983 and in 2002 moved to a purpose-built, award-winning architectural building, designed by Wood Marsh in the heart of the Melbourne Arts Precinct. This consolidated ACCA’s position as the leading centre for contemporary art in Melbourne and as a beloved institution that caters for a diverse community of local, regional, national, and international artists, curators, audiences, colleagues and collaborators.

ACCA has a rich and distinguished history of investing in, nurturing, and advancing the careers of artists. It provides a unique platform where artists can showcase innovative, bold, and experimental work that challenges conventional thinking, fosters new perspectives, and creates meaningful connections. We work directly with leading Australian and international artists to commission ambitious new work, and produce award winning exhibitions, publications and digital initiatives. Through these efforts, we engage in broader cultural conversations that shape the national agenda for contemporary art.

Through ACCA’s exhibitions and publications, along with our exceptional education, outreach and public programs, art is our platform for connection. ACCA continues to commit to connecting people with the most pressing issues of our time—meaningfully encouraging reflection and debate, and inspiring future generations of leaders.

ACCA’s programs are characterised by their depth of engagement, impact, and transformative potential. Diversity is our greatest asset, with programs catering to culturally and linguistically diverse audiences. Experimentation is at the heart of what we do at ACCA—we welcome new art and new ideas that inspire challenging and urgent conversations.

We are committed to supporting artists in pushing the boundaries of their practices, while also collaborating with our audiences to engage in the appreciation and creation of contemporary art and cultural identity.

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EXECUTIVE
OVERVIEW 2025

ACCA is at the forefront of contemporary art and ideas, we inspire and invest in our artistic and wider communities, leading the cultural conversation and setting the agenda for contemporary art. At ACCA diverse communities and collaborators come together to connect, exchange, and experience new and experimental work by Australian and international artists. Each year, we work toward our vision for artists to become thought leaders and agents of change in our broader community. We achieve this vision by:

- Commissioning and presenting ambitious exhibitions and large-scale artworks that engage the public across the gallery, public spaces, and digital realms. Our primary goal is to influence the appreciation and trajectory of contemporary art and culture both locally and globally.
- Providing transformative, career defining opportunities for artists, curators, academics, and other creatives, to showcase innovative new work and research.
- Championing First Nations artistic and curatorial practices through commissions, exhibitions, curatorial opportunities, fellowships, writing, and digital content. As the first major contemporary art institution in Australia led by an Indigenous Director, we take pride in our commitment to amplifying First Nations voices across the organisation and supporting Indigenous self-determination in everything we do. ACCA's is guided at all levels by Indigenous Board members and Associate Elders.
- Recognising and valuing young people as cultural citizens and working to enhance creative capacity and cultural equity through our always free, enriching educational programs. We address the inequity of access opportunities by delivering targeted initiatives to schools and communities facing socio-educational disadvantages, including those in outer metropolitan, regional, and remote areas.
- Cultivating new contemporary art audiences and meaningful participation through a dynamic schedule of inspiring free programs and community engagement initiatives both in the gallery and online.

Terry Wu, Chair
Myles Russell-Cook, Artistic Director & CEO
Laura De Neeffe, Executive Director

- Taking a leadership role in the small-to-medium sector through exhibitions, programs and policy initiatives that directly address barriers and enhance access, diversity and inclusion.
- Collaborating with cultural and community colleagues to develop and present unique programs, including offsite and public realm activations, touring exhibitions and digital initiatives.
- Investing in the future of digital practice and engagement, and embracing technological transformation to reach local, regional, national and international communities.
- Providing a significant return on government investment by actively promoting arts philanthropy as a priority for individuals and corporations.
- Building capacity through innovative and enterprising business models and strategic initiatives such as ACCA+ public art consultancy, which further supports professional development and opportunities for staff, artists and creative practitioners.
- Nurturing an inclusive and supportive workplace that provides career pathways, mentorship, and professional development opportunities for artists, curators, arts workers, educators and volunteers.
- Promoting a culture of experimentation, embracing new ways of working and artmaking, new modes of audience engagement and the importance of knowledge-sharing.
- Collaborating with various arts organisations, cultural colleagues, academic partners, and government agencies to activate the Melbourne Arts Precinct, enhancing access and public amenities to foster a vibrant sense of place, cultural destination, and civic generosity.



2025 Achievements

2025 marks the inaugural artistic program of Artistic Director and CEO Myles Russell-Cook, and the completion of outgoing Artistic Director and CEO Max Delany’s curatorial program (Nov 2024). Myles Russell-Cook is a prominent figure in the next generation of Australian arts practitioners. He celebrates and honours his maternal Aboriginal ancestors who come from the lands of the Wotjobaluk people, with ties to the Bass Strait Islands, alongside his paternal heritage, which extends throughout the UK, Germany, and Europe. Russell-Cook was born and raised on the lands of the Wurundjeri Woi Wurrung people and has conducted embedded curatorial work in communities throughout Arnhem Land, the Kimberley, and the Torres Strait.

For ACCA in 2025, during this period of renewal, Russell-Cook has delivered an expansive new vision to transcend the boundaries of what contemporary art can be and do. ACCA has reaffirmed its legacy of achievement by commissioning artists to create new, bold, and career-defining works. We have also developed educational programs that inspire young people to rethink their relationship with the world, and presented ambitious new artworks and ideas that resonate with and reflect the times we live in.

We acknowledge the creative sector for playing a vital role in shaping our communal and individual identities, with art serving as a means of connection and inspiration. We were deeply honoured to once again engage, reconnect and strengthen relationships with artists, collaborators, partners, supporters and community members through our programs and exhibitions within and beyond the gallery walls throughout the year.

We are extremely proud of the team’s achievements in delivering a suite of ambitious, lively and experimental exhibitions, and the accompanying education and public programs which have attracted considerable community engagement and critical acclaim.

At a glance, ACCA’s 2025 program encompassed:

Support for

57 Artists

24 Writers engaged

6 Exhibitions

4 Touring exhibitions

6 Publications

594 in-gallery education programs

Engagement with over 1,071 students and families through ACCA Art Boxes distributed in schools, community groups, and charity networks

81,079 in-gallery and offsite visitors

115 Public programs, both in-gallery and online

76 New commissioned works

4 Podcast episodes generating 3,033 listens

8 Videos produced with a total of 3,331 views

Exhibitions

In 2025, ACCA presented six ambitious exhibition projects, all of which attracted considerable professional, media and public interest, and critical acclaim in mainstream and specialist print and digital media. ACCA's 2025 exhibition program encompassed the following projects:



- _ The Charge That Binds, 7 December 2024 – 16 March 2025
- _ Tina Stefanou: You Can't See Speed, 4 April – 9 June 2025
- _ Five Acts of Love, 27 June – 24 August 2025
- _ Tschabalala Self: Skin Tight, 12 September – 23 November 2025
- _ r e a : c l a i m e d, 11 December 2025 – 15 March 2026
- _ Tourmaline : Transcendent, 11 December 2025 – 15 March 2026

ACCA delivered the following touring projects and offsite commission:

- _ Laure Prouvost: Oui Move In You, Perth Institute of Contemporary Art (PICA), Perth, 7 February – 30 March 2025
- _ Between Waves, University of the Sunshine Coast Art Gallery, 17 February – 5 May 2025
- _ Between Waves, Western Plains Cultural Centre, Dubbo, 31 May – 7 September 2005
- _ Between Waves, Latrobe Regional Gallery, Morwell, 4 October 2025 – 11 January 2026

Advancing First Nations artistic practice and self-empowerment

ACCA’s ongoing commitment to advancing First Nations artistic practice, representation and engagement continued throughout 2025 across several artistic projects, leadership positions, public programs and publications.

In September 2024, ACCA welcomed the appointment of Myles Russell-Cook (Wotjobaluk) as the Artistic Director and CEO, the first person to hold the position with Aboriginal heritage. Russell-Cook revealed an ambitious new Artistic Program for the 2025–2027 period in May, building on ACCA’s celebrated history of bold artist commissions and echoing ACCA’s commitment to be always New, always Now, always Free.

ACCA’s 2025 program commenced with The Charge That Binds, curated by Dr Shelley McSpedden who fostered increased engagement with global First Nations artists, and sought consultation on proper cultural and environmental protocol by forming a curatorial advisory group, including Professor Brian Martin (Bundjalung/Muruwari), artist and Director of Wominjeka Djeembana Indigenous Research Lab. Across January and February 2025, several public programs turned a special focus to Indigenous land justice through events such as the Relational Ecologies: Reading Group and Relational Ecologies: Intensive that was curated by CACP member Bronwyn Bailey-Charteris with Tristen Harwood (Ngalakgan) and Tara McDowell, in collaboration with ACCA curators Shelley McSpedden and Elyse Goldfinch.

First Nations artists were represented across ACCA’s artistic program in 2025, including Megan Cope (Quandamooka), Jack Green (Garrwa) and Brooke Wandin (Wurundjeri) as part of The Charge That Binds curated by Dr Shelley McSpedden; Megan Cope (Quandamooka), Eugenia Flynn (Larrakia/Tiwi), D Harding (Bidjara/Ghungalu/Garingbal) and Yhonnie Scarce (Kokatha/Nukunu) in Five Acts of Love, curated by Dr Nur Shkembi OAM (guest curator); and r e a (Gamilaraay/Wailwan/Biripiin) r e a : c l a i m e d, curated by Myles Russell-Cook (Wotjobaluk).

Additionally, ACCA’s 2023 exhibition Between Waves curated by Dr Jessica Clark (palawa) continued its national tour with NETS Victoria, supported by Creative Victoria through the Yalingwa Visual Arts Initiative, the NETS Victoria Exhibition Development Fund; and the Australian Government’s Visions of Australia program to University of the Sunshine Coast Art Gallery; Western Plains Cultural Centre, Dubbo; and Latrobe Regional Gallery, Morwell.

Tschabalala Self: Skin Tight (co-curated with Dr Shelley McSpedden) marked Myles Russell-Cook’s curatorial debut at ACCA. The exhibition demonstrated a considered approach to working responsively across both Indigenous and non-Indigenous perspectives, global and local experiences, and contemporary and historical art histories, which culminated in the first iteration of the We Need to Talk series, a conversation between Russell-Cook and Self. Myles Russell-Cook also curated r e a : c l a i m e d, a focused retrospective of Gamilaraay, Wailwan and Biripi digital media artist r e a, which presented a major new commission alongside a focused selection of works spanning more than three decades.

In 2025, ACCA farewellled Curator Dr Jessica Clark (palawa) for the role of Senior Curator of First Nations Art at the National Gallery of Victoria. With support from Creative Victoria through the Yalingwa Visual Arts Initiative, Clark commenced at ACCA in 2022, curating ACCA’s third Yalingwa exhibition Between Waves, among various other ACCA projects and worked as Curatorial Manager for the Victorian First Peoples Art and Design Fair from 2024–2025 alongside her role at ACCA. We were extremely proud of the many achievements and contributions Clark made in her role, and we were pleased to support a dedicated First Nations curatorial position with embedded professional development to support career progression. Clark’s time with ACCA played an integral role in developing and expressing her curatorial knowledge, setting her up for this important opportunity. Between Waves continues its life after showing at ACCA, as the exhibition travels nationally with NETS Victoria. ACCA is grateful for the generous contribution of Creative Victoria as well as individual sponsors who helped ACCA support this important position.

Public Programs and Creative Engagement

ACCA produces a dynamic annual schedule of Public Programs that deepen our community’s engagement with art, ideas and the stories of our times. In 2025, ACCA developed a range of diverse programs to accompany our exhibitions, fostering connection, collaboration and exchange between presenters and audiences. ACCA’s Public Programs provide audiences with direct connection to leading artists, curators, researchers and thinkers, offering important entry points into contemporary art. This year, ACCA delivered 115 programs, including: summer school intensive, artist and curator talks, guided tours, lectures and panels, book launches, workshops, performances, among other activities.

Public program highlights for the year included the Relational Ecologies Intensive, a free, two-day program of talks, workshops and performances. The Relational Ecologies Intensive was co-presented by ACCA and The Climate Aware Creative Practice (CACP) Network in association with the exhibition The Charge That Binds. During Tina Stefanou: You Can’t See Speed, the artist performed Exhausted Vocalities three times at ACCA, turning the gallery into an instrument and bringing live music interventions to ACCA alongside numerous collaborators. Five Acts of Love, guest curated by Dr Nur Shkembi OAM was accompanied by several programs including artist talks, a reading circle, a publication launch and a closing celebration. In 2025 we also presented the first iteration of WERK, a bold new series dedicated to drag, queer performance, and experimental art. Tough Love, the first official WERK event, was curated by internationally renowned fa’afafine performance artist and choreographer, Kween Kong (Samoa/Tonga).

Partnerships and co-presentations remained key to delivering and developing many of ACCA’s programs. ACCA developed programs with colleague organisations from various cultural, education, and community sectors, including ah ah art!, Climate Aware Creative Practices Network (CACP), Loom, Minus18, Monash University, Open House Melbourne, RMIT University, The University of Melbourne, The University of Queensland Art Museum and West Space, among others.

We were thrilled to continue our partnership with ah ah art! to deliver a series of Chinese language exhibition tours in 2025. Established by Caesar Li, Zhen Xiong, Evelyn Han and Yue Yang in collaboration with ACCA, this social art club aims to introduce new audiences to ACCA and build engagement with contemporary art and artists in Chinese speaking communities in Melbourne.

ACCA Education

13,273
Students, teachers & family engaged

In 2025, ACCA’s Education program engaged 13,273 students, teachers, and families, delivering free contemporary art education inspired and informed by living artists. At minimum 75% of our school aged participants came from priority cohorts, with free access to programs and free transport for eligible schools removing prohibiting financial and logistical barriers.

Programs spanned primary, secondary, and tertiary levels, and included curriculum-enhancing gallery experiences, teacher professional learning, masterclasses, hands-on artmaking workshops and regional outreach.

Despite being a small team, ACCA’s educators have a broad reach and a lasting impact, often working with schools over many years. ACCA remains committed to making contemporary art education available to all Victorian students, with a particular focus on those in regional, remote, and outer-metropolitan areas where opportunities are often limited.

Publishing in print and online

ACCA’s publishing program encompassed substantial exhibition catalogues and artists books, including book publications for Five Acts of Love and r e a : c l a i m e d, along with a digital publication accompanying Tina Stefanou: You Can’t See Speed and digital catalogues for Tschabalala Self: Skin Tight and Tourmaline : Transcendent.

ACCA also published a diverse range of digital content and programs, including video interviews, education resources and podcasts, across a range of platforms, including ACCA’s website, YouTube, Facebook, Soundcloud, Instagram, and more. A comprehensive archive of all ACCA’s publishing and research activities is also held on ACCA’s website at acca.melbourne.

Access and Inclusion

Supported by ACCA’s Equity Action Plan, we continued to invest in initiatives to enhance audience inclusion and access to specialised content both in the gallery and online. Through staff training and professional development, we implemented ACCA Education access streams, digital publishing, videos, podcasts, and transcripts, as well as multilingual exhibition content, resources, and tours. Additionally, we developed dedicated First Nations programming to ensure that our offerings resonate with diverse audiences and reflect the rich cultural heritage of First Peoples. These efforts were successful in creating a more inclusive environment that welcomes all people and fosters meaningful engagement with the arts.

Through our continued partnership with ah ah art! we were pleased to enhance access to ACCA’s exhibitions for Chinese speaking audiences throughout the year. ACCA welcomed and responded to access requests from numerous artists, collaborators and audience members throughout 2025, and continued to work to identify and remove barriers identified through feedback and consultation. This responsive approach provides a blueprint for ACCA to further develop access strategies that enable participation and foster a sense of belonging within our community.

ACCA Digital Wing

Officially launched in 2023 with support from The Ian Potter Foundation, ACCA’s Digital Wing continued to thrive and evolve throughout the year. Conceived as a flexible, iterative constellation of digital initiatives, including artistic commissions, creative development, knowledge-sharing and publishing, the Digital Wing has become a future-focused site for experimentation, development, presentation and learning with major local and international commissions underway, as well as the Digital Signals Summer Program planned for early 2026 to mark the end of the first iteration of the Digital Wing.

In 2025, ACCA initiated a variety of artistic projects for the Digital Wing. Keemon Williams (Koa/Kuku/Yalanji/Meriam Mir), an interdisciplinary and new media artist, was commissioned to develop a new body of work, Project RAGDOLL, which will be rolled out across ACCA’s Digital Wing and social media channels throughout 2026. Tina Stefanou: You Can’t See Speed digital publication was launched in early 2025. Designed as a multi- sensory, interactive experience led by video, sound and text, it broadens our understanding of the traditional publication, and becomes an extension of Tina’s major in-gallery solo exhibition of the same name – both prioritising collaboration and access.

ACCA also produced two new videos in our Art Kitchen series in 2025; Hand Building with Nicholas Smith and Explore your voice with Tina Stefanou. The series of artist-led workshop videos offer students the opportunity to have a direct ‘MAKE’ encounter with an artist and to learn from their art making process through the highlighting of a particular technique that can easily be adapted for practice at home or in the classroom.

In Conclusion

We are immensely proud of ACCA’s accomplishments in 2025. Our commitment to contemporary art and innovative ideas has continued to foster connections among diverse communities and collaborators, enabling engagement with bold and experimental work by both Australian and international artists. This year, we effectively supported artists in becoming thought leaders and agents of change, reaffirming our vision as a leader in the sector.

The year began with a dynamic international exhibition program but was most notably defined by the leadership transition. We celebrated the achievements of our outgoing Artistic Director and CEO, Max Delany, whose tenure has left an indelible mark on ACCA’s trajectory and we welcomed Myles Russell-Cook, who has already begun to articulate an expansive vision for ACCA’s future, ensuring that we remain at the forefront of contemporary art in Naarm/Melbourne and beyond.

Throughout 2025, we have continued to deliver ambitious exhibitions and public programs that resonate with our audience, exemplified by our support for 57 artists, the presentation of six major exhibitions and two touring exhibitions, and a remarkable array of public and educational initiatives that engaged over 81,079 students and community members. Under Russell-Cook’s leadership, our dedication to enhancing First Nations representation and curatorial practices continues as a cornerstone of our programming, culminating in significant milestones such as the major solo retrospective exhibition by Gamilaraay, Wailwan and Biripi digital media artist r e a.

As we look to the future, we remain committed to fostering an inclusive and accessible environment where creativity thrives. We will continue to champion artistic innovation, enhance community engagement, and support diverse voices. At ACCA, diversity is not an obstacle to overcome, but an asset to be treasured. Art has the power to change people, to make them think and feel more deeply.

We are grateful for the collective efforts of the outstanding ACCA staff and volunteers. We also sincerely thank our collaborators, Associate Elders, Board members, and community partners, whose unwavering support is instrumental in driving ACCA’s future. We extend our sincere appreciation to our philanthropic supporters and government partners for their continued investment in our vision.

We sincerely thank the many artists who have inspired us through their work this year – their contributions light the way for contemporary art and play a crucial role in shaping our shared identity and cultural conversation. In times of global and political uncertainty, artists act as mirrors reflecting our common humanity. ACCA is a place where people can think and feel more deeply, hold nuanced views in divisive times, and ultimately build social unity through the power of art and education.



EXHIBITIONS

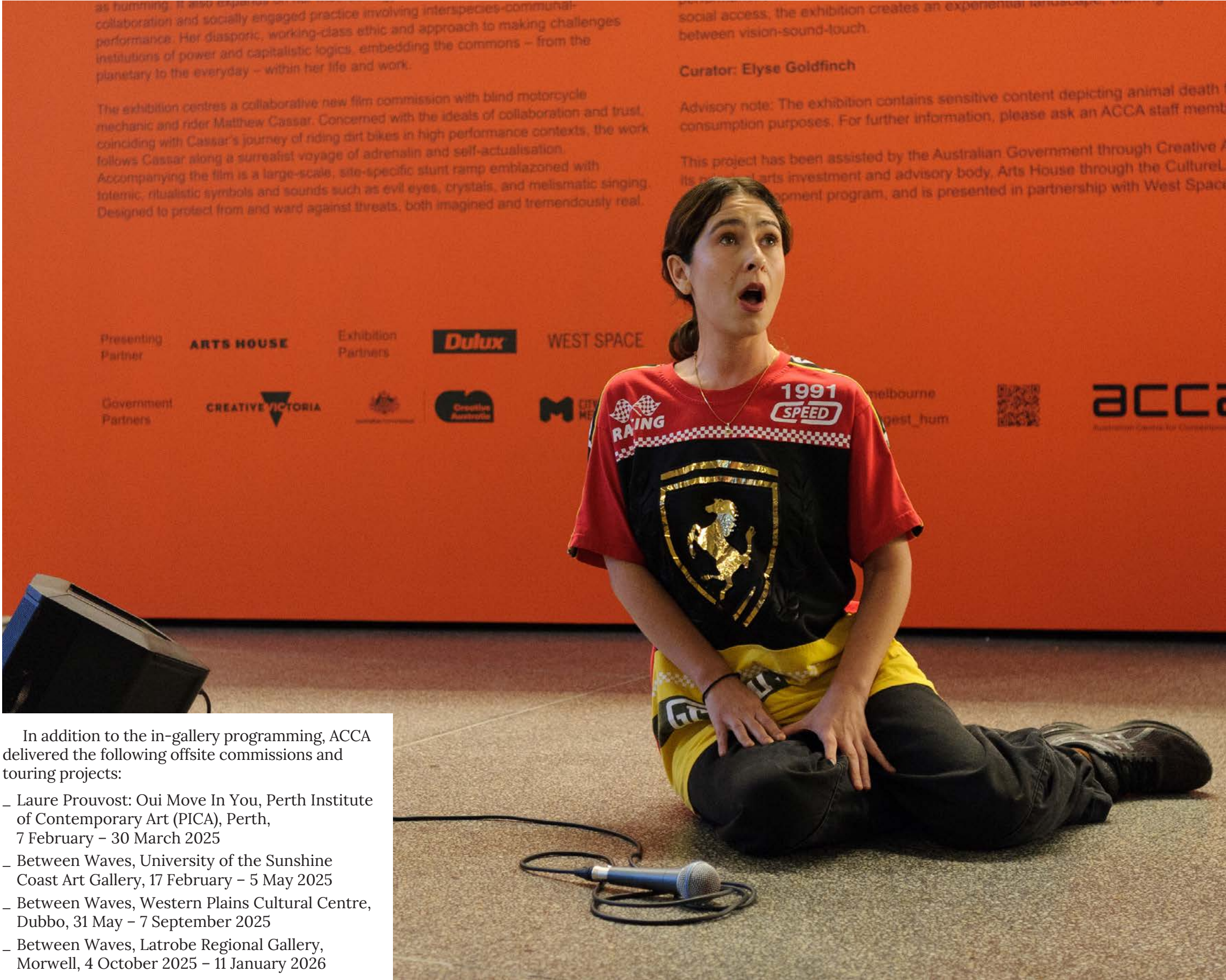
Embracing experimentation and risk, ACCA exhibitions engage with and explore some of the most significant social, cultural, and political challenges of our time, drawing on the practices, ideas, and voices of creatives from diverse cultures, communities, and lived experiences. As a non-collecting institution, we focus on working closely with Australian and international artists to realise ambitious and daring new works of significant scale and ambition. We serve as a vital platform for artists' careers, introducing their work to new audiences, as well as wider professional, academic, community and media contexts.

ACCA's artistic program is structured around quarterly, seasonally based exhibitions in the gallery, alongside ongoing off-site, digital, touring and special projects, exploring the work and scholarship of significant artists, curators, writers and colleagues through programs that challenge our thinking. The 2025 program promoted sector wide collaboration and professional development opportunities, encouraging diverse voices and cultural perspectives through reflexive, experimental curatorial practices.

ACCA's 2025 program featured major new commissions and solo exhibitions, significant curatorial and survey projects promoting new art and ideas, contemporary art and performance projects both online and in the public realm. Additionally, ACCA presented various projects exploring contemporary art's relationship to wider social, cultural and political contexts.

The six in-gallery exhibition projects across 2025, each attracted considerable professional, media and public interest, and were critically acclaimed in both mainstream and specialist print, as well as digital media. ACCA's 2025 exhibition program encompassed the following projects:

- The Charge That Binds, 7 December 2024 –16 March 2025
- Tina Stefanou: You Can't See Speed, 4 April – 9 June 2025
- Five Acts of Love, 27 June – 24 August 2025
- Tschabalala Self: Skin Tight, 12 September – 23 November 2025
- r e a : c l a i m e d, 11 December 2025 – 15 March 2026
- Tourmaline : Transcendent, 11 December 2025 – 15 March 2026



- In addition to the in-gallery programming, ACCA delivered the following offsite commissions and touring projects:
- Laure Prouvost: Oui Move In You, Perth Institute of Contemporary Art (PICA), Perth, 7 February – 30 March 2025
 - Between Waves, University of the Sunshine Coast Art Gallery, 17 February – 5 May 2025
 - Between Waves, Western Plains Cultural Centre, Dubbo, 31 May – 7 September 2025
 - Between Waves, Latrobe Regional Gallery, Morwell, 4 October 2025 – 11 January 2026

The Charge That Binds
7 December 2024 - 16 March 2025

Artists: Alicia Frankovich, Brett Graham (Māori), Climate Aware Creative Practices Network, Emilija Škarnulytė, Francis Carmody, Izabela Pluta, Jack Green (Garrwa), Megan Cope (Quandamooka) and Brooke Wandin (Wurundjeri), Mel O’Callaghan, Sorawit Songsataya, Tita Salina and Irwan Ahmett, and Zheng Bo

Curator: Dr Shelley McSpedden

Advisory Group: Associate Professor Michelle Antoinette, Art History and Theory program at Monash University; Professor Brian Martin (Bundjalung/Muruwari), artist and Director of Wominjeka Djeembana Indigenous Research Lab; Professor Peta Rake, Director of University of Queensland Art Museum; and Professor Naomi Stead, Director of the Design and Creative Practice Enabling Capability Platform, RMIT University.

- _ 11,069 visitors to the Exhibition
- _ 1,420 participants in Public Programs
- _ 2,156 participants in Education Programs

The Charge That Binds celebrated the dynamism, vitality and power of natural phenomena and the more-than-human world, reminding us of what is at stake at a time of ecological emergency. Infused with both optimism and grief, the exhibition drew together works that showcased a world composed of multifaceted, multispecies relations and pulses – foregrounding and reimagining modes of relationality and connection beyond the disruptive, extractive logic of capital. The Charge That Binds presented recent artworks by Australian and international artists, alongside several key new commissions, traversing a broad range of mediums including painting, sculpture, moving image, sound and choreography.

The exhibition adopted a collective curatorial model, with oversight from a curatorial advisory group including Associate Professor Michelle Antoinette, Art History and Theory program at Monash University; Professor Brian Martin, artist and Director of Wominjeka Djeembana Indigenous Research Lab; Professor Peta Rake, Director of University of Queensland Art Museum; and Professor Naomi Stead, Director of the Design and Creative Practice Enabling Capability Platform, RMIT University.

“The Charge That Binds is an invitation to reconnect with the world, awaken ancestral stories and sounds, get saucy with ferns and ask questions about how and why we take from the Earth. It urges us to recognise our responsibility to a broader and interconnected community that includes both human and non-human life. These works draw us closer to all life, reminding us of what we stand to lose.”

– Anita King, Vault

“This is what The Charge that Binds is working to do and what for me separates it from the many other exhibitions centring on climate change that I’ve seen in the last couple of years. In addition to situating the audience in relation to one another, other species and the lands we inhabit, it also brings a diverse cohort of voices into conversation to explore and speculate on different ways of being and being together. It does so in a way that destabilises the authority of the institution and curator, and preferences First Nations’ perspectives and knowledge. In the face of fascism and climate collapse, it is an inherently hopeful thing to see people brought together with intention and in this way, and right now, that hope feels radical.”

– Anador Walsh, un Projects





Tina Stefanou: You Can't See Speed
4 April – 9 June 2025

Curator: Elyse Goldfinch

- _ 12,345 visitors to the Exhibition
- _ 1,081 participants in Public Programs
- _ 3,177 participants in Education Programs

ACCA was pleased to present Tina Stefanou: You Can't See Speed, the first major solo exhibition by Tina Stefanou, a Greek-Australian artist who works with experimental forms of performance, film, sound-music, sculpture, ethnographic research and socially engaged practice. The exhibition expands on Stefanou's methodology of deep, long-term, co-creative collaboration and socially engaged practice involving interspecies-communal-performance making and breaking bread (or grain). Her diasporic, working-class ethic and collaborative approach challenge institutions of power and capitalistic logics, embedding the commons – from the planetary to the everyday – within her life and work.

The exhibition centred a collaborative new film commission with blind motorcycle mechanic and rider Matthew Cassar. Concerned with the ideals of collaboration and trust, coinciding with Cassar's journey of riding dirt bikes in high performance contexts, the work followed Cassar along a surrealist voyage of adrenalin and self-actualisation.

“From blood-pumping footage of Cassar attempting motorcycle stunts to the quiet solitude of him sitting by a self-built fish tank, You Can't See Speed is a cinematic roller-coaster that exemplifies as much wild courage as it does tenderness. It's aesthetically direct in its beauty, yet also highly metaphorical, blending bespoke sound, installation and Cassar's own voice to stir up the dust of representation, on and off screen.”
– Celina Lei, ArtsHub





Five Acts of Love
27 June – 24 August 2025

Artists: Abdul-Rahman Abdullah, Hoda Afshar, Megan Cope (Quandamooka), Eugenia Flynn (Larrakia/Tiwi), D Harding (Bidjara/Ghungalu/Garingbal), Saodat Ismailova, Khaled Sabsabi, Larissa Sansour & Søren Lind, Yhonnie Scarce (Kokatha/Nukunu), Ali Tahayori and Hossein Valamanesh.

Guest curated by: Dr Nur Shkembi OAM

- _ 15,403 visitors to the Exhibition
- _ 1,384 participants in Public Programs
- _ 4,048 participants in Education Programs

ACCA was pleased to present **Five Acts of Love**, curated by Nur Shkembi. The exhibition featured twelve local and international artists presenting newly commissioned, recent and more historic works across a range of mediums that explore the unexpected and nuanced manifestations of love as an intrinsic action. One that can harness the utmost depth of our humanity beyond pop culture references to romance and kitsch images of love.

Five Acts of Love offers space for reflection and an opportunity to delve into profound internal and external truth telling through the exploration of various acts of love. The exhibition revolves around five acts: resistance, revolution, intimacy, memory and annihilation. Each act of love circles around what we ultimately relinquish when we love – and are loved. The assembled works offer love as loss, and as conversations about grief and yearning. Love is also presented as memory and memorialisation. Resistance and revolution are reimagined through the earth and continued connection to it, whilst intimacy is presented within the gentleness of familial gatherings, and the company of comrades. Love is also present in the emotional register that tunes into the spiritual, and the complete letting go that encompasses love of the Divine.

“The exhibition then feels like a generous gift—a Hadiya, to borrow the Arabic phrase—for those who may spend time with it. While many are rightly angry and furious in this time of injustice, this exhibition exudes a quiet power through its refusal of forces that seek to divide, destroy, and render us helpless, instead offering as Shkembi notes “only one place to return to: love’,” as an antidote, as a balm, as a space of healing, and one of resistance and revolt.”

– Aziz Sohil, MEMO Review





Tschabalala Self: Skin Tight 12 September – 23 November 2025

Curators: Dr Shelley McSpedden and Myles Russell-Cook

- _ 12,660 visitors to the Exhibition
- _ 960 participants in Public Programs
- _ 2,176 participants in Education Programs

ACCA was pleased to present **Tschabalala Self: Skin Tight**, the first Australian solo exhibition of revered Black American contemporary artist Tschabalala Self, curated by Dr Shelley McSpedden and Myles Russell-Cook. The exhibition featured new and recent large-scale paintings and works on paper, and an immersive 3-channel video installation. Skin Tight introduced Australian audiences to a practice celebrated for its beauty and sophistication. Self's distinctive style combines fabric, collage, and painting with avant-garde printing techniques, making her one of the most in-demand figurative painters working today. In recent years, Self has become increasingly steadfast in her exploration of beauty, which she sees as a form of artistic resistance and a means of expression.

For her exhibition at ACCA, Self designed a series of contemplative, psychologically charged immersive spaces, filled with striking 2D and 3D works. The exuberant characters that populated Skin Tight pushed audiences to consider how we construct our identities – and how we both perceive and are perceived by the world around us. Self's figures are not representative of any singular individual, rather, they are collages of various people and references from throughout her life.

“At ACCA, Self has built a new kind of environment for her art. The exhibition features new and recent large-scale paintings, works on wood panels and a video installation. These are installed across a gallery transformed into a domestic setting; a room framed as the Garden of Eden, which features a new painting of Adam and Eve; and characters placed in what Self describes as “liminal spaces” made up of grids like those in her collages. “Those figures are meant to be understood as existing in a certain state of mind, an emotional space,” she says.”

– Oliver Giles





Tourmaline: Transcendent
12 December 2025 – 15 March 2026

Curator: Sophie Prince

- _ 2,634 visitors to the Exhibition
- _ 538 participants in Public Programs
- _ 1,761 participants in Education Programs

ACCA was pleased to present the first Australian solo exhibition of work by acclaimed American artist, filmmaker and writer, Tourmaline. Transcendent featured new large-scale photographs and the global debut of Tourmaline’s newest video work, specially commissioned by ACCA. The video work extended her ongoing research into queer histories, including her recently published biography on the life and legacy of revolutionary LGBTIQ+ activist Marsha P. Johnson. With trans rights increasingly under threat globally, this timely exhibition invited reflection on those legacies, while challenging audiences to engage with the political present.

Transcendent included the first Australian presentation of Tourmaline’s iconic film Pollinator (2022). This moving single-channel video incorporates archival footage from Marsha P. Johnson’s funeral procession and community celebration. Transcendent promised to break our hearts and put them back together with the strength and tenderness for which Tourmaline is renowned.

“re looks to cultural stories as a source of survival and resistance, just as Tourmaline summons the spirit of Marsha P. Johnson to project images of queer joy and prosperity. Each offers their take on history as a challenge to the viewer, but also an invitation to become pollinators and help seed an alternative collective future.”

– Annie Toller, Broadsheet





reclaimed 12 December 2025 – 15 March 2026

Curator: Myles Russell-Cook

- _ 2,634 visitors to the Exhibition
- _ 538 participants in Public Programs
- _ 1,761 participants in Education Programs

ACCA was pleased to present a major solo retrospective exhibition by Gamilaraay, Wailwan and Biripi digital media artist r e a. Continuing the ACCA Australian series of annual solo exhibitions by leading contemporary artists, the exhibition highlighted the breadth of r e a's contemporary art practice that spans three decades, and an ambitious new commission.

Throughout their career r e a has been a leading contemporary artist who has made significant and sustained contribution emerging and experimental art practice in Australia. Working with varying technologies including photography, video, sound and multi-sensory installation, among others, r e a explores themes of memory, representation, intersectionality and positionality to highlight the impact of colonialism in relation to the body and identity, gender and queer politics.

“A descendant of the Stolen Generations, r e a draws on their family history of domestic servitude, often implicating the viewer in scenes charged with foreboding and latent violence. The newly commissioned sound and video installation tRAKa-tRAKn (burra bee dee) (2024–25)– an exhibition highlight five years in the making – begins with the traditional Gamilaraay ancestral story of burra be edee, or flying foxes. As in r e a's 2009 series PolesApart, perhaps their best-known body of work (spanning video and photography), the protagonist is fleeing some unseen horror to speak to the process of colonisation as both a literal and omnipresent pursuit. In tRAKa-tRAKn you watch the central figures' progress through a sniper's lens; the hunter, it seems, is you. But there's a redemptive quality to tRAKa-tRAKn, too. The flying foxes represent First Nations ancestors, following protectively overhead. It is about the importance of young people healing on Country.”

– Annie Toller, Broadsheet





**Laure Prouvost: Oui Move In You –
Touring exhibition**
Perth Institute of Contemporary Art
7 February – 30 March 2025

Curators: Max Delany and Annika Kristensen

ACCA toured Laure Prouvost’s *Oui Move In You*, an immersive installation commissioned by ACCA in 2024 to Perth Institute of Contemporary Art in early 2025.

Oui Move In You is a major solo exhibition by French artist Laure Prouvost, encompassing new commissions and a survey of existing work over the past decade. Acknowledging the radical, experimental, and pathfinding figures who came before her, *Oui Move In You* conceptually explored the roles and legacies of grandmother and grandfather, the maternal spaces of mother and child, and contemporary social spaces in which humans commune with the natural world. The exhibition takes audiences on a journey of evolution and transformation, from the watery space of the womb, through the earthly realm of childhood towards a climactic celestial release. Laure Prouvost’s *Oui Move In You* is composed as a celebration of liberation and imagination, being and belonging, care and connection across the evolving course of our human lives.





Between Waves – [Touring exhibition](#)

Artists: Maree Clarke (Mutti Mutti/ Boonwurrung/ Wemba Wemba/ Yorta Yorta), Dean Cross (Worimi), Brad Darkson (Kurna), Matthew Harris (Koorie), James Howard (Jaadwa), Hayley Millar Baker (Gunditjmara/ Djabwurrung), Jazz Money (Wiradjuri), Cassie Sullivan (palawa), this mob, and Mandy Quadrio (Trawlwoolway/ Laremairemener)

Curator: Dr Jessica Clark (palawa)

As part of a national tour supported by Visions of Australia and NETS Victoria, ACCA proudly toured Between Waves at three venues in 2025:

- University of the Sunshine Coast Art Gallery, 17 February – 5 May 2025
- Western Plains Cultural Centre, Dubbo, 31 May – 07 September 2025
- Latrobe Regional Gallery, Morwell, VIC, 4 October 2025 – 11 January 2026

Curated by Jessica Clark, Between Waves continues the Yalingwa series devoted to highlighting the significance of First Nations contemporary art practice of the Southeast within a national context. The exhibition explores the visible and invisible energy fields set in motion by these ideas, to illuminate interconnected shapeshifting ecologies within, beyond and between what can be seen.

The exhibition presents ten ambitious new commissions that traverse internal and external worlds, embracing the sensory and cyclical rhythms of light and sound, thinking and feeling, listening and seeing, interwoven with ideas of material memory. Through a range of contemporary artforms including video, installation, poetry, projection, photography, painting, sculpture, sound, printmaking, and a digital commission, the invited artists have developed reflective and site-responsive projects which explore and experiment with the intersection of material and immaterial realms of knowledge and knowing.

Yalingwa is a Victorian Government visual arts initiative developed in partnership between ACCA, Creative Victoria and TarraWarra Museum of Art. The program is overseen by the Yalingwa Directions Circle, chaired by Auntie Joy Murphy Wandin AO (Wurundjeri), and includes First Peoples Elders and cultural, curatorial, and community leaders.

“The crux of Between Waves is a delicate imagining of a sovereign-poetics – thematically engaged with Country, memory, identity and ecologies. On the surface it is lyrical, a zephyr, a whisper (but never ephemeral). But lying beneath that veil is a rumble – a desire to enact change, question and destabilise comfortabilities.”

– Michael Gentle (Noongar), Arts Hub





PUBLIC PROGRAMS AND
CREATIVE ENGAGEMENT

ACCA's Public Programs provide audiences with direct connection to leading artists, curators, researchers and thinkers who offer distinctive entry points to understanding contemporary art. In 2025, our programs included a summer school intensive, artist and curator talks; guided tours; lectures and panels; book launches; workshops; and performances. ACCA was also pleased to present new initiatives including We Need to Talk, a bold new series of public conversations that brings together artists, thinkers, and cultural leaders to explore the art world from every angle. 115 programs were delivered onsite in the ACCA galleries across the year.

Highlights for 2025 included the Relational Ecologies Intensive, a free, two-day program of talks, workshops and performances co-presented by ACCA and The Climate Aware Creative Practice (CACP) Network in association with the exhibition The Charge That Binds. During Tina Stefanou: You Can't See Speed, the artist performed Exhausted Vocalities turning the gallery into an instrument and bringing live music interventions to ACCA alongside numerous collaborators. Five Acts of Love, guest curated by Dr Nur Shkembi OAM was accompanied by several programs including artist talks, a reading circle, a publication launch and a closing celebration. In 2025 we also presented the first iteration of WERK, a bold new series dedicated to drag, queer performance, and experimental art. Tough Love, the first official WERK event, was curated by internationally renowned fa'afafine performer Kween Kong.

The Charge That Binds was accompanied by a series of experimental workshops, discussions, performances and pedagogical investigations addressing the role of artists and art institutions in fostering collaboration, collective action and new imaginaries in response to our planetary emergency. The Climate Aware Creative Practices (CACP) Network hosted the Relational Ecologies Laboratory throughout the course of the exhibition, including regular drop-in workshops and a weekly reading group convened by Andrew Goodman and Dr Tessa Laird.

The two-day Relational Ecologies Intensive included a series of talks and yarning circles curated by Tristen Harwood, with a special focus on practice that attends to Indigenous land justice, alongside a dynamic set of workshops, walkshops, and creative explorations led by CACP

Network members. ACCA staged performances by exhibiting artists for inclusion in the Intensive. Jakarta-based artist duo Tita Salina and Irwan Ahmett led a walking procession that traversed the Birrarung (Yarra) river, before returning to ACCA for their Titik Api (Hot Spot) performance. Alicia Frankovich presented Feather Star, a major new choreography that explored human and non-human entanglements, attuning a myriad of bodies to the beauty and diversity of interdependent ecological systems. Feather Star was co-commissioned and co-presented by ACCA, The University of Queensland Art Museum (UQAM), and was supported by Creative Australia and The Robert Salzer Foundation.

For Tina Stefanou: You Can't See Speed, the artist conducted three iterations at ACCA of her Exhausted Vocalities performance, using voice to transform the gallery space into a resonant instrument. The first and third performances included artist talk and closing celebration featuring live interventions from Brass Commons, Joseph Franklin and Lisa Salvo. During the exhibition ACCA launched the You Can't See Speed digital publication featuring panel discussion with Tina Stefanou, curator Elyse Goldfinch, writers Azza Zein, Tara Heffernan and Tessa Laird, and designer Lloyd Mst.

Five Acts of Love, ACCA hosted opening weekend artist talks by Abdul-Rahman Abdullah, Ali Tahayori, Khaled Sabsabi and Megan Cope. ACCA participated in Open House Melbourne during this exhibition, with open access on Friday, Saturday and Sunday, a Curatorial Floor Talk on Saturday and an Art in Focus on Sunday. Celebrating the Five Acts of Love publication, ACCA hosted a Reading Circle with Eugenia Flynn, Elyas Alavi and Jessica Clark, moderated by curator Nur Shkembi along with formal publication launch and closing celebration with music by MzRizk to conclude the season.

The first iteration of ACCA's new drag performance series, WERK, was presented during this exhibition season. WERK: Tough Love was curated by internationally renowned performer Kween Kong. A fa'afafine artist, choreographer, dancer, and activist, Kween brought us a one-night 'living exhibition' exploring resilience, vulnerability, and the transformative power of love.

The first We Need to Talk event presented Tschabalala Self in conversation with ACCA Artistic

Director and CEO Myles Russell-Cook discussing works from her Australian debut solo exhibition Skin Tight. We also partnered with Minus18, hosting their Wear it Purple Gallery Night. Public Programs and ACCA Education co-presented Life Drawing with Badra Aji and The Story Behind the Fabric with Collective Closets – opportunities for both educators and members of the public to engage in artmaking at the gallery.

Partnerships and co-presentations remained key to delivering and developing many of ACCA's programs. ACCA developed programs with colleague organisations from various cultural, education, and community sectors, including Climate Aware Creative Practices (CACP) Network, Faculty of Art, Design and Architecture at Monash University, RMIT Melbourne, University of Melbourne and Public Exchange Bureau, Deakin University for their support of Relational Ecologies Intensive as part of The Charge That Binds. Arts House and West Space to present Tina Stefanou: You Can't See Speed and associated programming; and University of the Sunshine Coast Art Gallery in Queensland, Western Plains Cultural Centre in New South Wales and Latrobe Regional Gallery in Victoria to present the touring exhibition of Between Waves. Perth Institute of Contemporary Art (PICA) for presenting Laure Prouvost: Oui Move in You.

We were thrilled to continue our partnership with ah ah ah art! to deliver a series of Chinese language exhibition tours in 2025. Established by Caesar Li, Zhen Xiong, Evelyn Han and Yue Yang in collaboration with ACCA, this

Public Programs Overview 2025

115
programs

5,334
attendees

social art club aims to introduce new audiences to ACCA and build engagement with contemporary art and artists in Chinese speaking communities in Melbourne.

In 2025, we were also pleased to offer several Audio Described and Tactile Tours with Loom, in addition to hosting community morning teas. ACCA also continued its annual membership program, Art Club, which featured onsite and offsite curatorial walkthroughs, artist talks, studio visits, and guest presenters.



Exhibition-related Public Programs

The Charge That Binds

- Relational Ecologies Laboratory led by CACP Network member Terri Bird, Mark Friedlander, Katie Lee and Clare McCracken
- Relational Ecologies: A Slow Reading Group, a weekly reading group convened by CACP Network members Andrew Goodman and Dr Tessa Laird
- Relational Ecologies Intensive: Talks curated Tristen Harwood (Ngalakgan) with presenters Lauren Burrow, Laniyuk, Micaela Sahhar and Brooke Wandin (Wurundjeri); workshops and activities by Bronwyn Bailey-Charteris with Lleah Smith, Jo Pollitt, Anastasia Murney, Clare Milledge, Courtney Pedersen and Charles Robb
- Tita Salina and Irwan Ahmett, walking procession and Titik Api (Hot Spot) performance
- Alicia Frankovich Feather Star performance. Performed by Deanne Butterworth, MaggZ, Daniel R Marks, Molly McKenzie, Enzo Nazario, Bea Rubio-Gabriel, Gemma Sattler

Tina Stefanou: You Can't See Speed

- Tina Stefanou Exhausted Vocalities First Performance
- Tina Stefanou Artist Talk
- Tina Stefanou Exhausted Vocalities Second Performance
- Audio Described and Tactile Tour with Loom
- Community Tea for Blind and Low Vision Community with Sarah Houbolt
- Chinese Language Tour: You Can't See Speed
- Digital Publication Launch and Panel with Tina Stefanou, Elyse Goldfinch, Azza Zein, Lloyd Mst, Tara Heffernan and Tessa Laird
- Tina Stefanou Exhausted Vocalities Third Performance, Vinyl Announcement and Closing Celebration

Five Acts of Love

- Five Acts of Love Artist Talks: Abdul-Rahman Abdullah, Ali Tahayori, Khaled Sabsabi and Megan Cope
- WERK: Tough Love with Kween Kong
- Open House Melbourne Open Access, Curatorial Floor Talk and Art in Focus
- Five Acts of Love Reading Circle
- Audio Described and Tactile Tour with Loom
- Chinese Language Tour: Five Acts of Love
- Five Acts of Love Publication Launch and Closing Celebration

Tschabalala Self: Skin Tight

- We Need to Talk: Tschabalala Self and Myles Russell-Cook
- Minus18 Wear It Purple Gallery Night
- Life Drawing with Badra Aji
- The Story Behind the Fabric with Collective Closets
- Chinese Language Tour: Skin Tight

re a : c l a i m e d

- Artist Talk and Book Launch

ACCA Art Club

- The Charge That Binds exhibition tour
- National Communication Museum tour
- Tina Stefanou: You Can't See Speed exhibition tour
- Alta Forma tour
- Five Acts of Love exhibition tour
- Flack Studio tour
- Tschabalala Self: Skin Tight exhibition tour
- The Potter Museum exhibition tour

EDUCATION

ACCA’s free education program encompasses curriculum-aligned, primary, secondary, and tertiary learning programs, creative workshops and resources, professional learning events for teachers, specialist masterclasses for tertiary groups, and practical collaborative workshops for young families inspired by the artistic program. ACCA Education supports students, teachers, and lifelong learners to have direct and enriching experiences with contemporary art, empowering them to develop essential skills, knowledge, and creative capacities to build rewarding, culturally enriched lives.

2025 Overview

ACCA’s accessible, contemporary art learning program was freely available to all Victorian students in 2025, including a targeted focus on engaging students in regional, remote, and outer-metropolitan areas and low-ICSEA schools. ACCA’s inquiry-based programs are delivered by a small but impactful team of highly experienced educators with a diverse range of skills. Our highly engaging programs cater to F–10, VCE, tertiary, family and community groups through four core learning streams: In-gallery programs held at ACCA; Outreach in-school programs and residencies held in school; Access programs including free transport for eligible schools and our community Art Box project; and Online Learning programs including the ACCA Virtual Classroom, artist-led art making videos and exhibition specific resources. Additionally, in 2025, ACCA delivered a specialised Creative Careers program for regional schools, in support of regional young people’s increased participation in the visual arts.

Reach and Program Participation

ACCA Education’s in-gallery programs and outreach initiatives saw the successful delivery of 594 education sessions to 13,273 students, teachers and community groups from across Victoria and beyond. Including 3,714 primary students, 4,737 secondary students, 1,190 teachers, 2,851 tertiary students and 781 families and community group visitors. ACCA continued its emphasis on working directly with underserved communities and schools to create an arts education program that

connected meaningfully with students and teachers and directly addressed a broad range of access barriers. ACCA provided free return transport to 27 schools and delivered 12 in-school regional and metropolitan outreach programs that engaged 692 students. Additionally, ACCA Education delivered 10 Art Boxes to regional and outer-metropolitan schools unable to come into ACCA, which further supported 1,071 students to creatively engage with ACCA’s artistic program. Including schools from geographically diverse locations such as Dimboola, Drouin, Frankston, and Wallan.

In 2025, 72% of ACCA’s education visitors participated in new programs designed and facilitated by ACCA’s Educators in support of the Victorian and Australian Curriculum. These programs enabled students to learn from living artists and thought-provoking exhibitions, they extended and enhanced classroom learning and supported the development and growth of Victoria’s creative capacity. Our tertiary audiences increased by almost 50% in 2025, and programming included the MADA x ACCA drawing workshops, which were held for their sixth year and led to the development of a new learning publication, The Second Studio. Our Teacher Professional Learning initiatives increased in attendance and directly addressed inequity for regional teachers and those working in educationally disadvantaged contexts by providing free, accessible digital and multimodal resources, as well as in-person free or highly subsidised, professional learning workshops. The success of these programs continues to grow, and over the last decade, ACCA has built a sizable education network that encompasses multi-year relationships with numerous schools and teachers in priority equity areas across Victoria and beyond.

Online Learning Platform and Education Resources

In 2025, ACCA’s Online Learning Resource Platform was accessed over 35,000 times. The Education team produced innovative curriculum-aligned resources, including 10 new contemporary art resources (comprising Exhibition Kits, ACCA Art Files, Lesson Plans, worksheets, and videos); and a new Art Kitchen workshop video with artist Tina Stefanou, set on her family farm and

accompanied by online resources for direct classroom use. Engagement with our Online Learning Platform remained high, creating impactful ongoing learning outcomes for students and teachers that continue to exist beyond the initial gallery visit.



Feedback

Student Feedback: Responses to the prompts, How would I describe my experience in the ACCA exhibition & How did the exhibition make me feel?



Selected Teacher Feedback

- REACH Art Program:**
- Many students told me before arriving that they had never been to an art gallery before, so it was a significant first-time exposure for them. One student spoke to me aside after going through the exhibition and pointed at the first part of the exhibition (Tina’s white room with the horse hoove casts). She said “Miss, this room feels like the inside of a brain. And those casts are like memories, what a memory would look like in your brain.” I was blown away by this insightful and abstract interpretation of the artwork. The student is in year 10 (and had never been to an art gallery before).
- Regional Secondary Teacher
- Thank you so much. The program was fantastic and well supported from booking through to the day, staff are accessible and supportive, and we really appreciate the opportunity for our students to gain different perspectives and experiences that many would otherwise not get the chance to.
- Ararat Primary School Teacher
- Contemporary Art Now Program:**
- The two exhibitions [we visited]... incorporated ideas of resilience, the importance of memory and storytelling, themes so important for children and young people who have left their home country to make a new life in Australia. Our students were told that anyone could be an artist, and for our largely Arabic-speaking cohort, they saw themselves and heard their first language spoken in the space. For many students, Larissa Sansour’s film work was an extremely powerful experience. When it was time to leave, one teacher reported a student telling him that “I am not ready, I am listening to my language.”
- Collingwood English Language School, Teacher
- Love your work! I have been bringing students to ACCA for years and the talks are excellent, the educators are always very informed about the study designs and the talks are very valuable for students. The resources are also excellent and most helpful.
- Swinburne Senior Secondary, Teacher
- [Visiting ACCA] An excellent way to inspire and engage our year 11 art students at the start of their VCE and IB studies. For creative practice it was an excellent way to immerse students with how contemporary art in a wide range of art forms and the audience interacts with each other for Outcome 1. For IB visual art students it was an excellent introduction to their curatorial studies, seeing how a thematic exhibition of contemporary art was presented.
- Presbyterian Ladies College, Teacher
- [The experience was] very new to the students as they hadn’t seen any contemporary art installations before so it was a first for them to consider the elements and put their ideas together.
- Viewbank College, Teacher
- The discussion and art activity gave students the freedom to expand on traditional parameters given to them when creating art historically. They were free to use the inspiration from the exhibition to create something unique to them, parallel to the concepts of the exhibition, without any limitations.
- Melbourne Homeschool Collective, Parent Educator
- Most of the students present had never seen an exhibition of contemporary art and the educator was able to get the students thinking about why the artist may have done the things they did. It was a perfect exhibition to take a group of teenage boys who are obsessed with motorbikes!
- Anonymous Teacher
- This visit was particularly inspiring for student who were unfamiliar with ACCA, it opens their eyes towards non-commercial art and a diverse use of different mediums. Your programs are amazing and all of your educational staff are very approachable. A visit at ACCA is one of the highlights of my trimester. Thank you
- LCI College Teacher
- They loved the exhibition. I heard a couple of students gasp at some of the artworks.
- Anonymous Teacher

Teacher Professional Learning Program:

Excellent presenters, informative and fantastic hands-on workshop. An opportunity to explore and create in a supportive environment. The practical workshop gave me some wonderful ideas, and confidence to explore textiles with my students across different levels. I loved the opportunity to play and try different techniques such as dyeing the fabric.

– Anonymous Teacher

Drawing in the exhibition Tschabalala Self was so special. [Artist Teacher] was great. Filled my creative cup so I can give back to people at work and my students.

– Anonymous Teacher

The Artist floor talk was valuable in the way it refreshed my knowledge of art industry practices which I can readily share with my students. The discussion around the presentations of artworks in the gallery space and context for presentation fits within in the VCE Art Creative practice and Art Making and Exhibiting subjects. This PD deepen my knowledge of the other contemporary artist and their artworks which I can refer to in the classroom. This morning, I discussed with my students the work by Abdul-Rahman Abdullah “Pretty Beach”, my Year 10 Sculpture students were amazed with the realism of sculptural stingrays which contrasted with the crystals.

– Regional Teacher

Thanks so much for this session! I’m a pre-service teacher and I wish everyone had access to a session like this in their course because I think it can be a real source of uncertainty around teaching the cross-curriculum priority or knowing what’s appropriate to teach in a classroom as a teacher who is not an Aboriginal or Torres Strait Islander person. The sharing from Brooke and Jess in this session, and from the ACCA education team was really empowering. It’s so important for all teachers to learn how to appropriately teach Aboriginal perspectives in the classroom because otherwise students miss out on vital learning. It’s also a great opportunity for to increase our own knowledge as we are building our teaching practice.

– Pre-Service Teacher

Family Art Day:

The art activities are excellent. It inspired kids to think outside the box. The staff are very knowledgeable and inspired the kids. We need more art activities like these. It isn’t just colouring something from a page with no art instructions to inspire the kids to be creative. I have been to many many activities around Melbourne and today was one of the best... Please please have more activities like this...

– Parent participant

It was a wonderful experience, not only for my 6y.o daughter, also me. Enjoyed doing creative art with my daughter. She had a fantastic time. The discovery box was the winner!

– Parent participant

Inspired kids about contemporary art. Through arts kids learn history, life and science. They also learn to express themselves and socialise. Primary schools do not have enough support to give these kids the level of arts I think they need. This is why these workshops being so creative and free to explore is so important. We need more...

– Parent participant





2025 Participating Schools, Community Groups & Higher Education Providers

ACCA engaged 278 schools in 2025 including:			
Auburn South Primary School	Melbourne Girls College	Traralgon (Kosciuszko Street) Primary School	Copperfield College
Australian Catholic University, Visual Arts	Melbourne Grammar School	Wesley College	Covenant College
Bacchus Marsh College	Melbourne High School	Albert Park College	Cranbourne West Secondary College
Ballarat Clarendon College	Melbourne Polytechnic, VET/VCAL	AMES Australia	Dandenong Primary School
Bannockburn P-12 College	Melton Specialist School	Araluen Centre community group	Dandenong Secondary School
Adelaide Botanic High School	Mentone Girls Secondary College	Ararat Primary School	Dawson Street Childcare Co-op
ArtLife community group	Mernda Central P-12 College	Art Gallery of Ballarat Educator PL	De La Salle College
Australian Catholic University, Arts	Middle Park Primary School	Arts Access Victoria community group	Deakin University
Banyule USA community group	Monash University, Art Theory	Arts Project Australia community group	Debney Meadows Primary School
Beaumaris Secondary College	Monash University, Bachelor Architectural Design	Ashley Park Primary School	Deutsche Schule Melbourne
Blindside Gallery group tour	Monash University, Bachelor Art History and Curating	Bass Coast College	Dimboola Memorial Secondary College
Craigieburn Secondary College	Monash University, Bachelor of Design	Bayley House Community Group	Dimboola Memorial Secondary College
Deakin University Visual Arts	Monash University, Fine Art (Honours)	Bayswater Secondary College	Drouin Secondary College
Debney Meadows Primary School	Monash University, Fine Art and Design students (drawing workshops)	Beechworth Secondary College	Education Centre of Australia
Echuca College	Monash University, Industrial Design	Bellarine Secondary College	Eltham College
Euroa Secondary College	Monash University, MA Design	Belmont High School	Elwood College
Global Village Learning	Monash University, MA Fine Art	Beth Rivkah Ladies College	Emmanuel College
Huntingtower School	Murrabit Group School	Blackburn High School	Fintona Girls School
Ilim College	Newborough Primary School	Boolarra Primary School	Firbank Grammar School
Ivanhoe Grammar School	Northcote High School	Boort District School	Footscray Community Arts community group
Jackson School	Nunawading Christian College	Box Hill High School	Fountain Gate Secondary College
Kilbreda College	Penleigh & Essendon Grammar School	Box Hill TAFE	Geelong Grammar School
Kilvington Grammar School	Penola Catholic College	Browns English Language School	GenU community group
Kingsville Primary School	Permalink Support Services community group	Brunswick Secondary College	Glen Eira College
Kolbe Catholic College	Photography Studies College	Buckley Park College	Gunbower Primary
Koondrook Primary School	Plenty Valley Christian College	Bundoora Secondary College	Haileybury College (Brighton)
Korowa Anglican Girls’ School	Powlett River Primary School	Camberwell Grammar School	Haileybury College (Keysborough)
La Trobe College of Art & Design - Photography	Princes Hill Secondary College	Carlton Primary School	Harcourt Valley Primary School
La Trobe College of Art & Design (VET)	Reservoir East Primary School	Caroline Chisholm Catholic College	Hester Hornbrook Academy (CBD)
Latrobe College of Art & Design - Interior Design	RMIT School of Art, Photography	Castlemaine North Primary School	Hester Hornbrook Academy (South Melbourne)
Latrobe University	RMIT University, Art Management	Catherine McAuley College	Highvale Secondary College
LCI Melbourne	Rosny College, Tasmania	Caulfield Grammar School	Hillcrest Christian College
Leitchville Primary School	Sale College	Caulfield Grammar School (Wheelers Hill)	Homestead Senior Secondary College
Lyndale Secondary College	Santa Maria College	Cheltenham East Primary School	Hoppers Crossing Secondary College
Mac.Robertson Girls’ High School	Star of the Sea College	Chisholm Institute	Hume Anglican Grammar
Mambourne Enterprises community group	Sydenham - Hillside Primary School	Christian College Geelong	Hume Valley School
Maranatha Christian School	Teesdale Primary School	Cobden Primary School	Hyphen Wodonga Library PL participants
Marriot Community Services community group	The University of Melbourne, Spatial Design	Coburg High School	Ikon Institute of Australia
McClelland Secondary College	The University of Melbourne, MA Education	Collarts	Ivanhoe Girls Grammar School
		Collingwood College (Secondary)	Keilor Downs College
		Collingwood English Language School	La Trobe College of Art & Design- Design
		Broadmeadows Campus	Lakeview Senior College
			Lang Lang Primary School

Lauriston Girls School
Lilydale High School
Longwarry Primary School
Loreto Mandeville Hall Toorak
Loyola College
Maffra Secondary College
Mansfield Secondary College
Marian College Ararat
Melbourne Girls Grammar School
Melbourne Homeschool Collective
Melbourne Montessori College
Melbourne Polytechnic, Photography
Melbourne Polytechnic, Visual Art
Methodist Ladies College Kew
Mill Park Secondary College
Monash University, Art, Design and Architecture
Monash University, Bachelor of Fine Art
Monash University, Communication Design
Monash University, Diploma Art & Design
Monash University, Spatial Design
Mooroolbark College
Mother Teresa School
Mount Clear College
Mount Eliza Primary School
Mount Erin College
Mount Macedon Primary School
Nagambie Primary School
Nanneella Estate Primary School
Narrabundah College
Our Lady Sacred Heart (Bentleigh)
Outlook Australia community group
Peninsula Grammar
Photography Studies College, VET
Port Melbourne Secondary College
Portland North Primary School
Presbyterian Ladies' College Melbourne
Princes Hill Primary School
Princes Hill Secondary
Richmond High School
Riddells Creek Primary School
RMIT CAST
RMIT School of Art, Painting
RMIT University, Fine Art

RMIT University, Furniture & Product Design
RMIT University, Graphic & Communication Design
RMIT University, Industrial Design
RMIT University, Interactive Design
RMIT University, Interior Design
RMIT University, MA Fine Art
RMIT VET
Rosebud Secondary College
Sandringham Secondary College
Scope Australia community group
Scoresby Secondary College
Scotch College
Seaholme Primary School
Seymour Flexible Learning Centre
Siena College Camberwell
Somers Primary School
South Melbourne Primary School
Springside West Secondary College
St Arnaud Secondary College
St Gabriel's School
St Joseph's School Hopetoun
St Margarets Berwick Grammar
St Michael's Grammar School
St Monicas College
Staughton College
Strathmore Secondary College
Surf Coast Secondary College
Swinburne Senior Secondary College
Swinburne University
Swinburne University, Design
Sydney Road Community School
Tanjil South Primary School
Tarneit Senior College
Tecoma Primary School
The Academy of Mary Immaculate
The Friends School, Hobart
The University of Melbourne, Art Management
The University of Melbourne, Bachelor of Art
The University of Melbourne, Bachelor of Design
The University of Melbourne, Landscape Architecture
The University of Melbourne, MA Art and

Cultural Management
The University of Melbourne, MA Art Curatorship
Timbarra P-9 College
Tr4inRight Community Group
U3A Melbourne City community group
Upper Yarra Secondary College
Urawa Highschool Japan
Vermont Secondary College
Victoria University
Victorian College of Arts, Design
Victorian College of the Arts Secondary School
Victorian College of the Arts, Drawing and Printing
Victorian College of the Arts, MA Fine Art Research
Victorian College of the Arts, Painting
Victorian College of the Arts, Photography
Victorian College of the Arts, School of Fine Art
Victorian College of the Arts, Sculpture
Viewbank College
Wallan Primary School
Wantirna College
Wellington Secondary College
Westbourne Grammar School
Western Heights Secondary College
Westgarth Primary School
Whittlesea Secondary College
Willaura Primary School
Williamstown High School
Wodonga Senior Secondary College
Wurun Senior Campus
Xavier College
Yarram Secondary College
Yarraville West Primary School

PUBLICATIONS

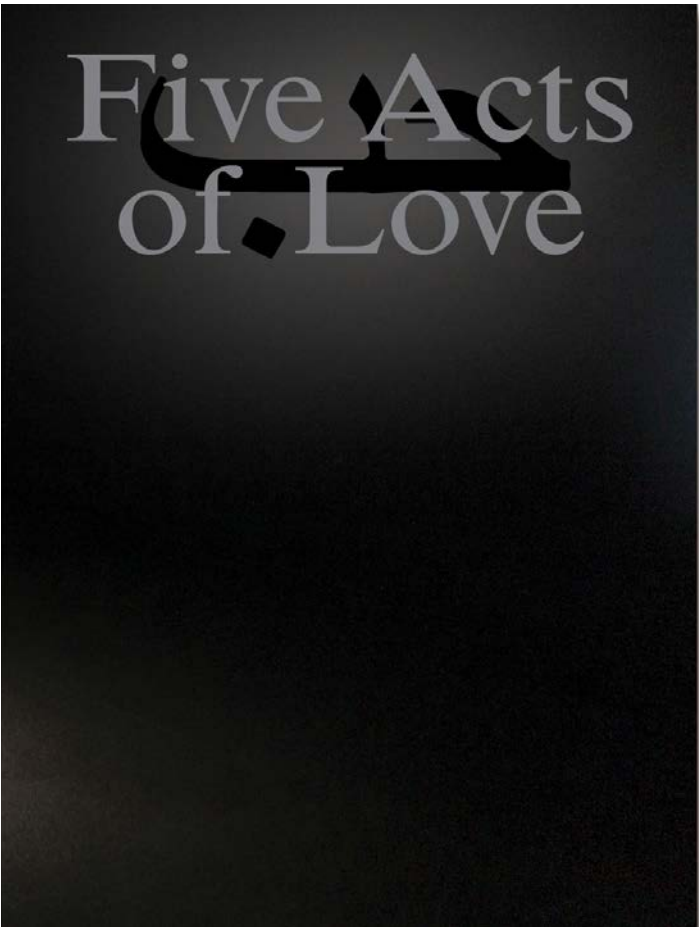
ACCA continues its long-standing commitment to publishing, commissioning and the circulation of contemporary art discourse, as an integral extension of its exhibition and curatorial program. In 2025, this work remained closely aligned with the Curatorial team, supporting the development of critical and scholarly writing alongside ACCA’s exhibitions.

ACCA produced two major exhibition catalogues in 2025, Five Acts of Love and r e a : c l a i m e d, reflecting a more focused and strategic approach to print publishing while maintaining a strong commitment to depth of research and engagement with artists’ work and curatorial ideas.

ACCA continued to distribute its exhibition catalogues through an established distributor, while expanding engagement with a broader network of book distributors and publishers through the ACCA Shop, including small and independent organisations internationally.

Alongside print, ACCA developed digital publishing outcomes, including digital publications for The Charge That Binds and Tina Stefanou: You Can’t See Speed, and online exhibition essays for Tschabalala Self: Skin Tight and Tourmaline: Transcendent.

ACCA also produced and promoted online content including essays, video interviews, podcasts and educational resources across via ACCA’s website, which continues to develop as a growing archive.



Title: r e a : c l a i m e d

Editor: Myles Russell-Cook
Coordinating Editor: Sophie Prince
Copyeditor: Meredith Turnbull
Format: Paperback
Publisher: ACCA, Australian Centre for Contemporary Art
Curator: Myles, Russell-Cook
Coordinating Curators: Dr Shelley McSpedden, Sophie Prince
Published: 2025
Pages: 207
ISBN: 978-0-646-72974-9

Title: Five Acts of Love

Editor: Dr Nur Shkembi OAM
Coordinating Editor & Copyeditor: Sophie Prince
Format: Paperback
Publisher: ACCA, Australian Centre for Contemporary Art
Guest Curator: Dr Nur Shkembi OAM
Coordinating Curators: Dr Jessica Clark, Dr Shelley McSpedden
Published: 2025
Pages: 128
Price: \$25
ISBN: 978-0-6458328-7-7

MEDIA

Media coverage in 2025 remained steady over the year, reflecting consistent engagement across local and international outlets. Exhibition programs were consistently previewed and reviewed favourably across print, electronic, online and in art journals and trade sites.

Some of the highlights of the 2025 media campaign include Director Myles Russell-Cook’s 6-page profile spread on Tschabalala Self in Vogue Australia. Self’s exhibition, Skin Tight, received widespread coverage elsewhere, including a full page in Spectrum, coverage in The Australian, The Age/SMH, Radio National and Ocula, and was the subject of a Channel 10 weather cross.

The Charge That Binds received international coverage in Mousse Magazine, as well as excellent coverage across publications such as VAULT, unProjects and ArtAsiaPacific. There was widespread positive reviews Five Acts of Love across print and radio broadcast channels, including The Age, Radio National and Memo Review, and Tina Stefanou’s You Can’t See Speed received a 14-page feature and cover story in Artist Profile. *re a : c l a i m e d* and Tourmaline: Transcendent were named among the ‘best exhibitions to see around Australia’. There was also further coverage for ACCA’s touring exhibition Between Waves in local news.

Early in the year, ACCA Education was the subject of a dedicated ABC News feature, highlighting their fantastic outreach programs. ACCA’s exciting forward program announcement was the subject of an ArtsHub feature, as well as early references to Chinese American contemporary artist and film actor Lucy Lui’s inclusion in the upcoming exhibition, Are you lonely tonight? I’m so lonesome I could cry, as part of the Art and Emotion series.

Exhibitions

The Charge That Binds

The exhibitions you won’t want to miss in 2025
_Tiarney Miekus, The Age
1 January 2025

The Charge That Binds with curator Elyse Goldfinch and artist Alicia Frankovich
_SmartArts, Triple R
9 January 2025

“The Charge That Binds” at Australian Centre for Contemporary Art – ACCA
_Mousse Magazine
9 January 2025

Weekend Picks, EXHIBITION:
The Charge That Binds
_Tiarney Miekus, Spectrum, The Age
25 January 2025

Things To Do: The Charge That Binds: Relational Ecologies Intensive at ACCA
_Broadsheet
29 January 2025

Melbourne: Another World (PRINT)
_Harry Roberts, Belle Magazine
January Issue 2025

Taking flight with Sorawit Songsataya
_Amelia Winata, Art Guide Australia
27 February 2025

REVIEW: The Charge That Binds (Print)
_Anita King, VAULT Magazine
February Issue 2025

Shows to See in Melbourne, February 2025
_The Editors, ArtAsiaPacific
20 February 2025

Live Weather Cross
_Ten News
3 February

Radical Hope: The Charge That Binds
_Anador Walsh, unProjects
February 2025

Orion Nebula: Alicia Frankovich at the Australian Centre for Contemporary Art
_Alice Heyward, Auckland Art Gallery Toi O Tamaki
29 May 2025

Tina Stefanou: You Can’t See Speed

Tina Stefanou: You Can’t See Speed
_ArtsHub
31 March 2025

You Can’t See Speed: new ACCA exhibition blends art, sound, and motion
_Georgie Atkins, Southbank News
2 April 2025

Slowing down to listen in a world obsessed with speed: Tina Stefanou at ACCA | SBS Greek
_Panos Apostolou, SBS Greek
10 April 2025

‘You Can’t See Speed’ in Tina Stefanou’s new exhibit in Melbourne
_Neos Kosmos
12 April 2025
Richard Watts, Smart Arts, Triple R
_17 April 2025

Tina Stefanou’s You Can’t See Speed
_Carolyn Barnes, The Saturday Paper
20 April 2025

Tina Stefanou explores Melbourne’s urban fringe in immersive ACCA exhibition
_The Greek Herald
22 April 2025

Good Sport: why Melbourne is the gateway to adventure and discovery
_The Sunday Times
29 April 2025

Exhibition review: Tina Stefanou: You Can’t See Speed
_Celina Lei, ArtsHub
30 April 2025
You Can’t See Speed: A Motorcyclist Rides Blind in the New Exhibition at ACCA
_Adeline Teoh, Broadsheet
5 May 2025

Tina Stefanou’s Class Acts
_Josephine Mead, Art Guide Australia
7 May 2025

Tina Stefanou: You Can’t See Speed
_Amy Stuart and Chelsea Hopper, Memo Review
24 May 2025

Exhibition | Tina Stefanou: You Can’t See Speed
_Tiarney Miekus, The Age
31 May 2025

Standing ovation for Tina Stefanou’s ways of singing at 2025 John Berger Memorial Lecture
_Protothemea
14 November 2025

Five Acts of Love

Exhibition review: Five Acts of Love, Australian Centre for Contemporary Art
_Mem Capp, ArtsHub
2 July 2025

Cartographies of the Heart
_Tahmina Maskinyar, Art Guide Australia
3 July 2025

Five Acts of Love
_Australian Arts Review
4 July 2025

This exploration of love is what we need right now
_Kerrie O’Brien, The Age, Sydney Morning Herald, Brisbane Times
July 7 2025

Five Acts of Love: Tenderness as Resistance
_Dr Nur Shekembi interviewed by Devon Campbell
25 July 2025

Five Acts of Love
_Aziz Sohail, Memo Review
1 August 2025

Free Exhibitions in Victoria August 2025
_Celina Lei, ArtsHub
19 August 2025

Megan Cope and Ali Tayahori on Radio National
_The Arts Show, ABC Radio National
15 July 2025

Five Acts of Love
_Art Collector Magazine
July/August Issue 2025

Five Acts of Love

_Art and Australia
August 2025

Five Acts of Love

_Australia Arts Review
August 2025

Five Acts of Love

_Broadsheet
July 2025

Tschabalala Self: Skin Tight

Tschabalala Self: Skin Tight

_ArtsHub
28 August 2025

Tschabalala Self: Skin Tight

_VAULT Magazine
29 August 2025

Why this restless rock-star artist is about to blow your mind

_Kerrie O’Brien, The Sydney Morning Herald
3 September 2025

Art In September: Your guide to the Australian exhibitions taking place this month

_Cassandra Dimitroff, RUSSH Magazine
4 September 2025

‘I don’t make work to fit a market or a trend’: New York artist brings new show to ACCA

_The Australian
8 September 2025

Tschabalala Self finds art in the divine feminine

_Myles Russell-Cook, Vogue Australia
10 September 2025

Tschabalala Self: Bodily Pleasures

_Laura Banister, Vault Magazine
25 September 2025

Tschabalala Self is Figuring it Out

_Oliver Giles, Art Guide Australia
24 September 2025

Skin Tight

_Hugh Magnus, Memo Review
4 October 2025

Australian Centre for Contemporary Art opens Tschabalala Self’s first Australian solo exhibition

_artdaily
6 October 2025

Live Weather Cross

_Ten News
6 October

Tschabalala Self brings colour, texture and soul to ACCA

_Southbank News
8 October 2025

The Space Between Seeing and Being: Tschabalala Self at ACCA

_Devon Campbell, VAULT Magazine
8 October 2025

Tschabalala Self merges myth and the everyday

_Michael Do, ABC Radio National
15 October 2025

ACCA Workshop: The Story Behind the Fabric with Collective Closets

_ArtsHub
24 October 2025

r e a : c l a i m e d & Tourmaline: Transcendent

Interview: r e a and Sophie Prince

_David Hunt, JOY FM
7 December 2025

This Summer at ACCA, Two Landmark Exhibitions Look to History To Redraw the Future

_Annie Toller, Broadsheet
8 December 2025

Interview: r e a and Myles Russell-Cook

_Richard Watts, SmartArts, Triple R
11 December 2025

r e a : c l a i m e d

_Visit Victoria
11 December 2025

Destination Art: The best exhibitions to see around Australia while on holiday

_Elizabeth Flux, Nick Galvin, Nell Geraets,
Kerrie O’Brien, Sydney Morning Herald
23 December, 2025

We Need to Talk: Artist Talks with Tourmaline and Sophie Prince

_ArtsHub
20 December, 2025

Between Waves

Between Waves | Artist Talk & Printmaking Workshop with Cassie Sullivan

_Wellington Times
10 August 2025

Between Waves Exhibition

_Narrowmine News
24 August 2025

ACCA General Media Coverage

Victoria gallery opens doors to students in Melbourne’s outer suburbs

_ABC News
15 February 2025

The Melbourne outreach program aiming to give students greater access to art

_Sacha Payne, ABC News
16 February 2025

Poll: 50 Women Making an Impact in the Visual Arts Sector

_Gina Fairley, ArtsHub
15 April 2025

Melbourne for beginners: How to spend your time in Australia’s second city

_Justine Costigan, Irish Examiner
12 April 2025

Call Outs: REACH Art

_Celina Lei, ArtsHub
20 May 2025

Lucy Liu in 2025 Locarno Film Festival Career Honor, ‘Rosemead’ - The Hollywood Reporter

_Georg Szalai, The Hollywood Reporter
10 June 2025

Lucy Liu to headline New Friends New Life Luncheon

_North Texas News,
June 30 2025

ACCA Reveals Two Years’ Worth of Programming in Ambitious Move

_Celina Lei, ArtsHub
9 July 2025

Kids Go Free: School Holiday Support For Families

_Premier of Victoria, Hon Jacinta Allan MP
9 July 2025

On the move: latest arts sector appointments

_Richard Watts, ArtsHub
1 September 2025

‘Shifting Perspectives’ at Harcourt Valley

_Midland Express
17 September 2025

Community invited to have its say on new ACCA park

_Sean Car, Southbank Local News
8 October 2025

Joel Sherwood Spring on What Lies Beneath

_Louise Martin-Chew, Art Guide Australia
30 October 2025

New Partnerships To Inspire Students Beyond The Classroom

_Premier of Victoria
22 November 2025

Myles Russell-Cook, Artistic Director and CEO, ACCA; Highlights of his First Year

_JOY.FM
7 December 2025

Cats, motherhood and memory: The best exhibitions to catch in 2026

_Tiarney Miekus, Sydney Morning Herald
31 December 2025

SUPPORTERS

Government Partners

ACCA acknowledges with appreciation the support of Australian Government through Creative Australia, its principal arts investment body; and the Victorian Government through Creative Victoria for their contribution to core operating expenses. Additionally, we acknowledge important project support from Creative Australia toward the exhibition Tina Stefanou: You Can't See Speed and Alicia Frankovich's performance Feather Star.

We acknowledge the support of City of Melbourne, which makes a major contribution to ACCA's public programs, city activations, digital delivery, access initiatives and special projects. We also acknowledge and thank the Victorian Government and Victorian Department of Education for their ongoing support of ACCA's free student and teacher education programs delivered at ACCA and across the entire state.



Trusts and Foundations

In 2025, ACCA received valued support from the Robert Salzer Foundation towards Alicia Frankovich's performance Feather Star in association with The Charge That Binds. ACCA received continued support from The Ian Potter Foundation for ACCA's Digital Wing, which aims to foster innovation in art form beyond the gallery, supporting new communities of practice, and a future-focused network of contemporary art practices through sites of experimentation and development, partnership and collaboration.

Our Supporters

The generosity, collaboration and creativity of our supporters continues to elevate the ambition and reach of ACCA exhibitions, education initiatives and public programs. We acknowledge with deep gratitude the long-standing and returning supporters who have continued to help shape ACCA through their dedication and advocacy, and warmly welcome new supporters who joined us in 2025, energised by and sharing in our vision for ACCA’s future.

Philanthropic leadership and support from our supporters has made a transformative difference to what we can achieve – enabling new commissions and inspiring public programs that engage meaningfully and deeply with all audiences; and free and innovative education programs taught in the gallery, online and across the entire state, extending cultural access to all. We extend our deep appreciation to all our dedicated supporters.

We also extend our sincere gratitude to supporters of ACCA who wish to remain anonymous.

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Melbourne Homeschool Collective
Myra



ACCA Partners

ACCA’s corporate, cultural, academic, media and event partners make a significant contribution to ACCA’s exhibitions, programs and projects through financial and in-kind support. In 2025 we were pleased to welcome a new partners to ACCA’s supporter community, including Stomping Ground, the Melbourne-founded independent brewery who joined us as an Event Partner supplying in-kind alcoholic and non-alcoholic beer stock; Peter Corrigan Music who has provided ACCA with bespoke audio tracks for brand and exhibition content marketing; and ArtInk magazine titles to Be and Union Magazine as Media Partners. We were delighted to also welcome partners returning with renewed support and increased investment, including The Guardian, Supernormal and Wood Marsh. ACCA would like to sincerely thank Nancy Bugeja and Miguel Valenzuela from HM for their generous support to design and produce ACCA’s 2025 Annual Report.

We thank the many organisations who have generously supported ACCA this year, including: ah ah ah art!, Andrew Curtis Photography, Art Guide Australia, Autonomy Distillers, Broadsheet, CAPI, Dulux, Firecracker Event, Grace Fine Art Services, Jackson Clements Burrows, Lofi Wine, Maidenii, Noisy Ritual, Quest Southbank, The Saturday Paper, The Melbourne Gin Company, The Gospel Whiskey, Vault Magazine, Vogue Australia, Werkstatt and 3RRR.

We also thank the many partners and collaborators who have generously supported ACCA’s exhibitions this year, including ALPHA60, City of Melbourne, Emma Dorward, Final Grade Print Studios, Pilar Corrias, Spicers Australia, Vogue Australia, and Yamaha.

We also acknowledge with our appreciation the collaborative cultural partnerships which have supported the presentation of various exhibitions and special projects, including Climate Aware Creative Practices Network (CACP), Faculty of Art, Design and Architecture at Monash University, RMIT Melbourne, University of Melbourne and Public Exchange Bureau, Deakin University for their support of Relational Ecologies Intensive as part of The Charge That Binds. Arts House and West Space to present Tina Stefanou: You Can’t See Speed and associated programming; and University of the Sunshine Coast Art Gallery in Queensland, Western Plains Cultural Centre in New South Wales and Latrobe Regional Gallery in Victoria to present the touring exhibition of Between Waves. Perth Institute of Contemporary Art (PICA) for presenting Laure Prouvost: Oui Move in You.

Partners



Exhibition Partners



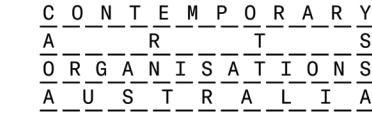
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PEOPLE

ACCA Board in 2025
Terry Wu, Chair
Gordon Thomson, Chair, Finance Audit and Risk Committee
Andrew Taylor, Chair, Development Committee (until August)
Theresia Spencer, Chair, Development Committee (from October)
Charlotte Day
Sarah Lynn Rees
John Tuck
Lisa Fox (from February)
Patricia Piccinini (from October)
Lisa Bowman (from December)
Elisa Clements (from December)

Associate Elders
Aunty Joy Murphy Wandin AO
N’arweet Carolyn Briggs AM

ACCA Team in 2025
Myles Russell-Cook, Artistic Director & CEO
Claire Richardson, Executive Director (until May)
Laura De Neefe, Executive Director (parental leave)
Shelley McSpedden, Interim Executive Director (from May) / Senior Curator & Head of Exhibitions
Samantha Vawdrey, Senior Exhibitions & Registrar Manager
Elyse Goldfinch, Curator (until April)
Jessica Clark, Curator (until May)
Meredith Turnbull, Administration & Curatorial Coordinator (from August)
Shae Nagorcka, Exhibitions Project Manager (until November)
Felicia Pinchen-Hogg, Head of Learning & Creative Engagement
Minna Lappalainen, Education & Access Coordinator
Lauren Simmonds, Artist Educator
Freya Alexander, Education & Creative Engagement Coordinator
Sari de Mallory, Senior Development & Engagement Manager
Xuan Wei Yap, Development & Partnerships Manager
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Bridget Thomson, Marketing & Digital Engagement Manager (from July)
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Mark Hislop, Operations Manager

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Matt Hinkley, Design
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Daniel Song
Amelia Spencer
Fernanda Ureta
Grace Vescovi
Catherine Weng
Anna (Yuqing) Xiang
Sharon Yau

IMAGE CAPTIONS

Images in order of Appearance

Page 2-3
Tina Stefanou, Field of Triggers: Centipede 2025, installation view, Australian Centre for Contemporary Art, Melbourne.
Courtesy the artists. Photograph: Andrew Curtis.

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We Need to Talk: Tschabalala Self and Myles Russell-Cook, Australian Centre for Contemporary Art, Melbourne, 2025.
Photograph: by Astrid Mulder.

Page 8-9
Family Art Day, Five Acts of Love 2025, Australian Centre for Contemporary Art, Melbourne.
Photograph: Carmen Zammit.

Page 14-15
WERK: Tough Love with Kween Kong, Australian Centre for Contemporary Art, Melbourne, 2025.
Photograph: Matto Lucas.

Page 16-17
Tina Stefanou Exhausted Vocalities 1986-ongoing, performance one, Australian Centre for Contemporary Art, Melbourne.
Photograph: Sarah Walker.

Page 19
Tita Salina and Irwan Ahmett, Tanah tumpah darah (The land of spilled blood) 2024, installation view, Australian Centre for Contemporary Art, Melbourne. Courtesy the artists.
Photograph: Andrew Curtis.

Page 20-21
The Charge That Binds, installation view, Australian Centre for Contemporary Art, Melbourne, 2024-25.
Photograph: Andrew Curtis.

Page 23
Tina Stefanou, You Can’t See Speed, installation view, Australian Centre for Contemporary Art, Melbourne, 2025. Courtesy the artists.
Photograph: Andrew Curtis.

Page 24-25
Tina Stefanou, Days in Doreen (workshop for a singer and mechanic) 2025 (detail), Australian Centre for Contemporary Art, Melbourne.
Courtesy the artists.
Photograph: Andrew Curtis.

Page 27
Five Acts of Love, 2025, installation view, Australian Centre for Contemporary Art, Melbourne.
Photograph: Andrew Curtis.

Page 28-29
Hoda Afshar, In turn 2023 series, installation view, Australian Centre for Contemporary Art, Melbourne, 2025. Courtesy the artist and Milani Gallery, Meanjin/Brisbane.
Photograph: Andrew Curtis.

Page 31
Tschabalala Self, Skin Tight, installation view, Australian Centre for Contemporary Art, Melbourne, 2025.
Photograph: Andrew Curtis.

Page 32-33
Tschabalala Self, The Bigger Picture 2024, installation view, Australian Centre for Contemporary Art, Melbourne, 2025.
Courtesy the artist, Pilar Corrias, London, Galerie Eva Presenhuber, Zurich / Vienna and Petzel Gallery, New York.
Photograph: Andrew Curtis.

Page 35
Tourmaline, Pollinator 2022 (still), installation view, Australian Centre for Contemporary Art, Melbourne, 2025. Courtesy the artist and Chapter NY.
Photograph: Andrew Curtis.

Page 36-37
Tourmaline: Transcendent, installation view, Australian Centre for Contemporary Art, Melbourne, 2025.
Photograph: Andrew Curtis.

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r e a, Native 2013, 2024, 2025, installation view, Australian Centre for Contemporary Art, Melbourne, 2025. Courtesy the artist.
Photograph: Andrew Curtis.

Page 40-41
r e a, Definitions of Difference I-VI 1994, installation view, Australian Centre for Contemporary Art, Melbourne, 2025.
Courtesy the artist.
Photograph: Andrew Curtis.

Page 43
Laure Prouvost, Every Sunday, Grand Ma 2022, installation view, Oui Move in You, Perth Institute of Contemporary Arts, 2025. Courtesy the artist; Galerie Nathalie Obadia, Paris and Brussels; carlier | gebauer, Berlin and Madrid; and Lisson Gallery, London, New York and Shanghai.
Photographer: Rebecca Mansell.

Page 44-45
Laure Prouvost, Shadows does 2023 (detail), installation view, Oui Move in You, Perth Institute of Contemporary Arts, 2025.
Courtesy the artist; Galerie Nathalie Obadia, Paris and Brussels; carlier | gebauer, Berlin and Madrid; and Lisson Gallery, London, New York and Shanghai.
Photographer: Rebecca Mansell.

Page 47
Hayley Millar Baker, Entr’acte 2023, University of the Sunshine Coast, installation view, 2025, Commissioned by ACCA. Courtesy the artist and Vivien Anderson Gallery, Melbourne.
Photographer: Carl Warner.

Page 48-49
Between Waves, La Trobe Regional Gallery, installation view, 2025.
Photographer: Kali Duckett, The Good Photography.

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Artist Talk and Book Launch: r e a : c l a i m e d, Australian Centre for Contemporary Art, Melbourne, 2025.
Photograph: Astrid Mulder.

Page 55
Family Art Day, Five Acts of Love 2025, Australian Centre for Contemporary Art, Melbourne.
Photograph: Carmen Zammit.

Page 58-59
Debney Primary School students participating in the in-gallery exhibition program for Five Acts of Love 2025, Australian Centre for Contemporary Art, Melbourne.

Page 60-61
Richmond High School students participating in the Talk Think Make in-gallery exhibition program for Tscabalala Self : Skin Tight 2025, Australian Centre for Contemporary Art, Melbourne.

Page 66
ACCA Shop, Australian Centre for Contemporary Art, Melbourne, 2024.
Photograph: Casey Horsfield, 2024.

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