

OFF
TEAM

SEAM 2013

AUTHORSHIP
CURATION
AUDIENCE

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CONVENORS' STATEMENT

Cultural production through collectives, cultural funding initiatives and free education in the 70's and 80's, created idealist environments for arts production. However, by the 90's to the present day, these ideals have shifted increasingly towards institutionalised authorship. On the one hand, arts practitioners are able to operate as entrepreneurial self-producers and on the other are beholden to venues, funding strategies and organisations. Festivals have developed as a marketing force with autonomy and singular curatorial/cultural visions. Dislocations and discourse in arts production inturn become wrapped within these singular visions with their requirement to generate a balance between capital and entertainment. In-between this play on organised directions of arts production lays the independent 'scene' of makers and performers whose artistic endeavours are often 'shaped' by an array of cultural arts providers.

The focus behind SEAM2013 Symposium is to give a platform for independent artists to formulate their autonomy and direction. Opening up discussions around the cultural production of interdisciplinary performing art practice framed through the Symposium's themes of Authorship, Audience and Curation.

Over two intensive days the combination of 50 lectures, performances, events academic papers and media art works by individuals and groups from across Australia and 12 other countries will address what the impacts of the cultural frameworks we involve ourselves in and create. A series of roundtable discussions will expand on notions of collaboration, ownership, participation and spectatorship and to how interdisciplinary practices can produce new perceptions and outcomes.

SEAM2013 builds on work produced by a national and international community of participants over the last three Symposiums in 2009/10 and 2011. Generating an ongoing platform of dialogue for art makers and theoreticians that bridge both practice and academia on the architectures and pillars of authorship, engagement and production. We see the reoccurrence of SEAM as a constructive way to open up discussions within the Australian performing arts community of artists, curators, producers and presenters to reflect on various issues, questions and themes surrounding contemporary performance making in our time.

MARGIE MEDLIN, BENEDICT ANDERSON & PAUL GAZZOLA
The SEAM13 Curators

AUTHORSHIP – WHO HAS THE FINAL SAY
AROUND THE MAKING OF WORK AND
– WHO IS THE AUDIENCE ANYWAY
BRING? HOW CAN WE RETHINK THIS
IN CONTEMPORARY PERFORMANCE
DOES CURRENT CURATORIAL PRACTICE
TION OF DANCE AND INTERDISCIPLINARITY
IS THE CURATORIAL ROLE ONE THAT
ARTIST AND AUDIENCE RELATIONSHIPS
ER EFFECTS? HOW DOES THE LOCATION
TION FROM AN INTERNATIONAL PRODUCTION
PRODUCTION OF LOCALLY MADE WORK

AL SAY? WHO IS THE COMMUNITY
D WHAT IS THEIR ROLE? AUDIENCE
Y? WHAT EXPECTATIONS DO THEY
THEIR PLACE AND CONTRIBUTION
ICE OUTCOMES? CURATION HOW
ACTICE INFLUENCE THE PRODUC-
PLINARY PERFORMANCE MAKING?
THAT REDEFINES AND SUPPORTS
SHIPS OR DOES IT PRODUCE OTH-
NGUAGE AND FRAMING OF CURA-
PERSPECTIVE AFFECT CULTURAL
WORKS?

WORKSHOPS

METTE EDVARSDEN

Doing Things

11 to 15 Oct

During the workshop participants will work collectively and individually exploring notions of choreography and 'doing things.' Mette says, "as an example for a collective practice, we will orient ourselves in space with focus on the relation between thinking and doing." There will be guided explorations drawing attention to habitual body-object-space relations, with an aim to activate these notions and propose shifts in attention. Participants will develop specific tasks in various formats collaborating with the group, objects and space.

KATE MCINTOSH

Misuse / Displace: Strategies For Installation And Performance

18 to 22 Oct

Working in the studio and out in the local area, participants will explore the interaction of object, body and location to make live image actions for performance or installation. Kate presents tools and games that she has often used in her own work, where the behaviour of objects and materials push forward the ideas in the performance.

Participants can then explore these strategies practically for themselves, both individually and collaboratively. The work comes directly from Kate's fascination with scenography, with the physical traces left by actions, and with the ambiguity of metaphors generated by playing with materials. In her own work this is often explored through the tension of misusing or displacing objects in unexpected and disconcerting relations.

UTS OPEN HOUSE

Open from 6:00pm on the 15th and throughout the Symposium.

Open House is a multi-part discontinuous installation work for SEAM2013. Curated by Michael Lewarne and Tom Rivard, the work has been authored, fabricated and programmed by 32 students from a UTS multi-disciplinary Design Lab. The resulting fragments provoke an engagement with the spaces of the Drill Hall, to be activated and animated by the participants at the Symposium.

Drawing on the history of the Drill Hall and its legacy of warped domesticity, new attendant rituals will confound understanding of both place and time. Open House consists of six interpretations of archetypal domestic spaces:

Art Studio: The site of creative release, where the accidental, inadvertent and unexpected may lead to a simple revelation.

Wardrobe: The hiding place, of sequestration and re-invention, infecting the world, a few short words at a time.

Kitchen: The location of domestic creativity, electrical gadgetry and something we prepared earlier.

Powder Room: The inner sanctum of luxuriant domesticity: freshen up, listen up.

Pantry: Treacherous temptation, a slice for a slice.

Gallery: Where things are never what they seem, no matter what has been said. But is it art?

LAUNCH AND KEYNOTES

In this years opening launch of SEAM we have invited 4 diverse arts practitioners from Australia to explore the Symposium's themes in a more evocative fashion. Our aim is to lessen the formality of a keynote opening night address and facilitate a more poetic approach to the topics that will be discussed in more detail over the Symposium weekend.

6:30 PM

COCKTAILS

Welcome Drink

7:00 PM

CURATORS

SEAM 2013 Welcome

LAWRENCE WALLEN

Introduction

MARILYN MILLER

Stories, ideas, comments, manifest themselves in the expression of performance through the chosen mediums of the creative, but it is the core of those elements that often becomes blurred when the collaborative process ensues. Maintaining the essence of the core is the challenge that creatives often neglect, instead relying on the goodwill and assumed understanding of the other creatives involved. An unspoken agreement is usually the basis of collaborations and the process of creating works becomes the focus rather than the clear, negotiated details of the actual collaboration itself. The explored and discussed intricacies of the working relationship, the time-share, the acknowledgement of contribution and hence credit for such are all integral to the clarity of ownership and authorship of a work. Yet, our pursuit for individual recognition and self-gratification can often blur the premise for appropriate and adequate acknowledgement of others.

DAVID CAPRA

Teena And Me

Often when David Capra discusses his performance practice he references the word intercession. Intercessions are practices geared towards healing and are manifested in many ways, including his performances with Teena, his 2-year-old dachshund, shaking people's hands with a 2.5 metre arm known as his Ministry of Handshakes and his public dance and banner waving works. David will present a synopsis of all things related to Teena, including why she is a living motif of answered prayer and how she is a superb mentor when it comes to movement.

BREAK

LAWRENCE WALLEN

Introduction

DAVID PLEDGER

Curating Society

Is it possible to curate society? And if so whose job is it? Do artists do it already? David Pledger wonders aloud what would have happened if he hadn't been knocked out playing football or dissuaded from pursuing a career in industrial relations. Would he have been a more effective social agent as a sportsplayer or politician than he is as an artist? In Australian society, sports-players and politicians have greater say than artists over what has value and meaning. If artists adopted different public attitudes and roles could they not also kick goals and win votes as 'social curators'? What kind of citizens do we need to become to participate in the national conversation? And how would this affect the kind of work we make, how we make it and who we make it for?

DEBORAH ASCHER BARNSTONE

Say It Isn't Faux: Forgeries, Fakes, Copies And Questions Of Art Authorship

Almost on an annual basis articles appear in the international press about scandalous rogues who have duped art connoisseurs, collectors, and museum curators with their clever fakes. But as the growing literature on forgery shows, the notion of forgery is a modern one. Throughout the ages artists copied other work to learn their craft; as recently as the Renaissance, copies were as prized as "authentic" pieces. Artists put false signatures on their work and collaborated on art that was attributed to a single author rather than the group, but no one was scandalized. In fact, the notion of forgery seems to have arisen together with the commodification of art in modern society. Are forgeries and copies necessarily bad? Do we need to know the author in order to establish authenticity? In the age of the Internet, YouTube, mashing, and more -- what is authentic, how do we identify the author, and should we even care?

SATURDAY 16: AUTHORSHIP

8:30 AM

REGISTRATIONS

9:00

PRELUDE

DIANNE WELLER

The Passage

How do you write? How do you tell the story? How do you see? How do you get acquainted with the place? How do you read the traces? How do you go there . . .

Georges Perec.

The Passage is an installation/performance for a singular audience, centred on the voice and text in performance to create a sensorial soundscape journey. Its central themes deal with displacement, loneliness and solitude in our everyday life. The exploration of the sensorial body is through music and text and each space has its focus on a particular audio colour or lack thereof. The Passage is the product of a one year research project on finding ways of writing for contemporary voice.

Performers: Paul Wilson, Amanda Wylde and Rebecca Youdell

9:45 AM

FRAMING TALK: BENEDICT ANDERSON

10:00

**SESSION ONE: BIOGRAPHY
CHAIR: BENEDICT ANDERSON**

SHRUTI GHOSH

Locating Binodini: Discussion On Writing, Performance And Authorship

This presentation seeks to analyse the notion of Authorship in relation to 'performance' and 'writing'. It focusses on mainly three texts, Amar Katha, the autobiography of the 19th century Bengali actress Binodini Dasi, the biopic film Nati Binodini (Dinen Gupta, 1994) and the theatre production, Binodini (Syd-Kol 2010). I suggest that the dialogue initiated through the interaction between these texts reconfigures Binodini engendering of different 'author-selves' and subsequently problematizing the relation between written and performance texts. I attempt to explore how this emerging dialogue facilitates our understanding of authorship. More importantly, the presentation tries to interrogate how performance traditions in Bengal, and the context within which these texts are embedded, help produce conceptual articulations on cultural notions of authorship. In this 150th birth anniversary year of Binodini, if one is to look back upon the history of one's performance tradition, where and how does he/she locate her?

SUMUGAN SIVANESAN

Alex and I

Alex and I is a project that reflects on a series of conversations I had with Alex, an Asylum Seeker who currently confronts indefinite detention in circumstances where he is excluded from political representation and prevented from engaging in public dialogue. He and I currently inhabit very different circumstances, but we share common aspects of history and culture. His incarceration and problematic history and my use of 'his story' to negotiate my family heritage is fundamentally an uneven collaboration. In this work I do not seek to represent, but rather articulate our common politics regarding migration, self-determination and sovereignty through his Other, 'Alex'.

MARTYN COUTTS

The Family Show

I will present a fifteen minute performed lecture entitled The Family Show, which explores ideas of authorship, privacy and the intimacy of family life. Through a series of looping presentations, re-presentations, responses and re-appropriations, this lecture will showcase such internet superstars such as All4Tube Kids, Marin8d and IJKfamtv.

11:30 AM

Morning Tea

SESSION TWO: OUTSIDE FORCES

CHAIR: LAWRENCE WALLEN

12:00 PM

JULIAN KNOWLES AND DONNA HEWITT

**Understanding Authorship in Mediatized
Performance Practices**

Historically there has been a distinct lack of clarity around notions of authorship in works that are highly mediatized. The authors argue that this is largely due to the way in which disciplinary authorship traditions and creative practice models have informed or influenced contemporary performance practices. Some disciplines (such as music) have strong traditions of seeing programming and technical development as an extension of an individual creative practice. Others (such as theatrical performance) have a tendency to position it as a purely technical effort sitting at a distance from the artist/author. The discussion will use, as a point of reference, recent performance works by the presenters for wearable interfaces as part of the media performance collective Macrophonics. The presentation will identify and demonstrate layers of creative authorship that reside at the various levels of interface design, software programming, sound and media design, and embodied performance, in order to understand how these can be understood as central authorial inputs.

**PHUONG NGUYEN, BURKARD WEHNER, FRANK
BLUM AND GUNNAR HEILMANN**

Coded

This presentation will show an excerpt of coded performance. Coded is a cross disciplinary media collaboration with support of the GFAL (Society for Promotion of Applied Science). This collaboration creates a platform where scientific research and artistic expression informs and challenges each other. The conceptual content was to stretch technological devices by (re)formulating their different technical needs and aesthetic uses in order to find ways of performance making. Coded is employing the acoustic camera and the kinect, it looks at medieval music in relation to electronic music. Medieval music in former times was amplified by the architecture of the church. The multi-layered soundscapes of medieval music will be captured by the acoustic camera to enable the sound to create its own architecture. The composition consists of an interplay of live medieval music and electronic music, triggered by the dancer's movements.

**BETH WEINSTEIN, JAMES OLIVER AND MICK
DOUGLAS**

Shuttling: conditioning, co-creating, situating

How might acts of curating, authoring and 'audiencing' open up to the dynamic flux of participatory creative processes? How might creative practices extend beyond human agency to explore how non-human and elemental forces contribute to performative encounters? This presentation unfolds a multi-writer/reader text in three movements that elaborate (I) conditioning, (II) co-creating, and (III) situating. Three voices weave fragments of narratives, information, things, images and sounds to induce slippage between the social acts that contribute to the production and reception of performative encounters. By mobilising the relations of creative production and reception, we enact the potential of performative and textual practices that shuttle between registers of knowing and unknowing, between ideas and embodied understanding, and between the human and un-human. We propose engaging in shuttling operations such that mobile, reflexive modes of performance may locate curatorial, authorial and audience roles in contingent, dialogically situational conditions.

PERFORMANCES: TRACES

1:30 PM

Lunch

2:00 PM

Performances

JAMES CUNNINGHAM

Antennae

In this work James Cunningham performs tentative actions of minute and enlarged scale, as he navigates the perception of self, through the tactile and sonic qualities of a costume that extends the body via 30 x 3 metre long carbon-fibre rods. His reactions and breath, resonate to the data feeding back from the walls, ceiling, floor of the space and the people surrounding.

Conceived and performed by James Cunningham

Costume realised by Sharka Bosakova

PAUL WALKER AND IVEY WAWN

The Art of Movement

Two dancers and two visual artists will share the space. The moving artists will work through a number of improvised movement scores developed to help the visual artists capture the essence of motion on their page. The result is a corporeal and visual representation of the same 'dance'. Within this shared environment, the performance space becomes a three-dimensional canvas for the moving artists, where their movements become the marks on their page and the shapes they make become their drawings. By recording the markings and shapes made by the moving artists, the visual artists finished artworks become a representation of the dance, shifting the performance to being presented on their page. By working together to create a finished artwork, both parties have now become the author of the work. The moving artists have created and performed the movement and the visual artists have interpreted and recorded the movement.

Performers: Madeleine Hudson, Paul Walker, Ivey Wawn & Belinda Ward

SESSION THREE: LEGACIES

CHAIR: BETH WEINSTEIN

2:30 PM

JULIE-ANNE LONG

Something Better Than This: Power, Agency and New Models of Co-Authored Dance Making

This paper introduces an experimental co-authored model for dance and performance making that challenges the power and agency embedded in existing traditional dance making structures. Building on discoveries from 'The Nun's Picnic' (2004) where I worked with seven independent dance artists to create a performance event, I am currently in preparation for a new project, Trouble: a time in place, developing a resource-light model of production for over thirty female dance artists. The method requires both a framework of conceptual structure that supports distributed collaborative practices and freedom for the dancer as a creative artist in their own right to explore ideas across form and content. The format of this presentation includes a participatory co-authoring of tactics between the audience and myself, encouraging appropriation from different disciplinary perspectives. This in turn will raise questions about the political and ethical considerations of co-authored processes.

ERIN BRANNIGAN

Walloping The Daylights Out Of The 'Narrativizing Authority'; Cage, Rainer And Contemporary Dance Authorship

This paper considers the concept of 'authorship' in contemporary dance, specifically intermedial work, as it has been shaped by the ideas and theories of John Cage.

Cage's critique of a determined authorial position as a means toward opening a work of art to a multiplicity of potential experiences was followed by Yvonne Rainer's desire 'to track down the Narrativizing Authority where it currently lives and wallop the daylights out of it.' (Rainer 1999, 95). So one legacy of the influential, mid-twentieth-century period of American theatre dance has been a critique of the artist-genius as the sole authority in the creative event of a dance performance. This widely accepted notion has effected the nature of dance composition, collaboration, spectatorship and theory and has contributed to the intensely experimental field of practice that is contemporary dance.

SIEGMAR ZACHARIAS WITH KATE MCINTOSH **invasive hospitality**

invasive hospitality is a dialogue between two people. It is based on 3 rules: 1) they draw concepts and explain them, 2) they may only interrupt each other with the phrase "this reminds me of the song..." mentioning the title, the author and why they are thinking of it right now, and 3) they go over the drawings again. invasive hospitality is an exercise in thinking together, in churning over how we think when we think about what we think. It explores how performance strategies create their own spaces, dynamics and frictional points in juxtaposing high and low culture, material and theory, image and word, private and public, repetition and ellipsis. The pop songs allow the speakers not only to cut each other off, and to infiltrate the conversation with extremely subjective, aberrant fragments, but they also are an open invitation for the audiences imagination and co-authorship. (invasive hospitality was first devised and performed in collaboration with Sophia New.)

4:00 PM

Afternoon tea

SESSION 4: ROUNDTABLE - AUTHORIZING PERFORMANCE

CHAIRS: MARGIE MEDLIN AND PAUL GAZZOLA

4:30 PM

JENNIFER ROCHE

Reverberations: Mapping the Traces of Solo3

This paper reflects on authorship in dance, an art form in which lineages of influence flow back and forth between creative collaborators. It proposes that individual dancers leave traces in a choreographer's body of work and equally, carry forward the residue of embodied choreographies into other working processes. The paper is grounded in a study of the multiple iterations of a programme of solo works, entitled Solo3, commissioned from choreographers John Jasperse, Jodi Melnick, Liz Roche and Rosemary Butcher and performed by the author in 2008. Five years on, this paper explores the circulation of traces since the original performances. It draws from poststructuralist theorists Derrida and Barthes, while also connecting with the field of performance studies through Diana Taylor, Rebecca Schneider and Susan Melrose to frame these performative traces in relation to the archive and repertoire, performative remains and capitalist notions of authorship.

KATE HUNTER

Authoring myself: Creating Memorandum

“And—In the back of the van was a very very very fat woman —with no teeth—lying underneath a skinny old man—who also had no teeth. And both of them were pretty naked. I mean what they were doing there I've got no idea”. This paper interrogates the complex territory of 'solo collaboration' in live research. I describe the making and authoring of my solo performance Memorandum, and examine the ways in which my practice-led research into memory, although conducted alone, was nonetheless a collaboration with my 'remembered' and 'remembering' selves. I draw on my research into the relationships between body, memory and performance-making, as well as cognitive psychologist Susan Engel's differentiation between the 'remembered' and 'remembering' selves, to examine the challenges that face the solo maker as author and director. I examine the ebbs, flows and shifts across territories of author/watcher which so often characterize the work of the deviser.

LIAN LOKE AND DAGMAR REINHARDT

Distributed Choreographies for Sensate Machines

Our creative research into the production of interactive, spatial environments for creative and sensual engagement by performers and audience is informed by theories of dissolution and excess. Individual identities are dissolved and reconstituted through interaction with what we call 'sensate machines': digitally designed and fabricated spatial environments imbued with expressive, kinetic behaviours. Our investigations have produced a series of works for exhibition and theatre, exploring new choreographic approaches to the intersection of bodies, computational materials and interactive, spatial environments. Our distributed choreographies transition across bodies, spatial structures, code and computational materials, creating an over-abundance or excess of potentials for enactment and engagement. The possibility to re-program expressive behaviours from one instance of the work to the next, extends the notion of authorship towards an open model where continued creative engagement can take place in both the forming of the work and the performance of that work by performers and audience.

NIKKI HEYWOOD

What the donkey knew

A companion paper to the performance, *What the donkey drew* - where a drawing is produced by a performer wearing an animal mask.

From the Old Testament, Apuleius, Aesop to Sancho Panza's mount in *Don Quixote* and A.A Milne's melancholy Eeyore - the donkey has been endlessly authored, laughed at, mistreated. She also has enchanted moments of 'speaking' where those around her listen. Hence the performance activity - where the donkey 'authors' - is both foolish and prophetic, even oracular.

Alongside the donkey's drawing, how does a body, thinly disguised to represent an animal, touch an audience? Where looking between body, animal and drawing meet, to become touch. How does looking touch us? For touch, read empathy, where something moves inside the body. So empathy itself is a kind of movement: a movement between, and a movement toward: the human and the animal: the performer and her audience.

6:30 PM

Supper

PERFORMANCES

7:30 PM

KATE MCINTOSH

All Ears

Kate McIntosh presents a short extract from All Ears, an eighty-minute solo performance, which premiered in May 2013 and is currently on tour in Europe. In the performance All Ears Kate sets up the stage as an improvised ad hoc laboratory for a series of acoustic recordings and unusual experiments. Relying on the help of the audience, a lot of questions and some old furniture, she delves into tests of social dynamic, crowds, and how we are alone or together, in silence or noise. During this special extract of the performance for SEAM, she plays with delicate ways to sniff out who's in the room.

NIKKI HEYWOOD

What the Donkey drew

The donkey and I propose to perform a small act of graphic anthropomorphism. A kind of automatic drawing that emerges from the back brain of the performer, with the assistance of a donkey mask worn on the back of the head. What appears behind the performer is a live charcoal work on paper that a donkey, with the advantage of opposable thumbs, might draw.

JENNIFER YEUROUKIS

Mourning Becomes Electra

Both the audience and curator become the directors / dictators of an interactive dance theatre interpretation of Eugene O'Neill's epic play exploring the relationship between the text, performing artists interpretation and the will of the observer.

LOUSIE AHL

Intercourse

Louise Ahl has invited a range of performance critics into her choreographic process as part of a performance project. The lack of dialogue between performance critics and makers and the weak discourse it produces, initiated an idea to collaborate with critics and to re-frame their role as an observer towards a more participatory function. The result of this research is Intercourse, a solo piece that plays around the idea of the relationship and interaction between critic, performer and audience as an act of sexual intercourse. For SEAM2013, Louise is presenting a bespoke version of Intercourse, focussing on the interaction between audience, critic and artist. The performance addresses the function of the audience and critics as participants and active bodies within the performance space and asks the following questions; whose voices are being heard? Whose bodies are seen? What is a functional relationship between audience, artists and critics?

SUNDAY 17: AUDIENCE

9:45 AM

FRAMING TALK: PAUL GAZZOLA

10:00

**SESSION ONE: HUMAN SCALE AND PLACE
CHAIR: PAUL GAZZOLA**

THEA BREJZEK

What Does The Audience Actually Do, Or: On Malevolent Practices Of Spectating
Drawing on Freud who had called the psychoanalyst the “benevolent spectator”, Slavoj Zizek elaborated in his 2004 Braunschweig talk, The Spectators Malevolent Neutrality on what he saw to constitute recent malevolent practices of spectating. There, Zizek stated the torturers of Abu Ghraib who documented themselves in the act of torture. The abyss of Abu Ghraib demonstrates the dark side of a spectatorship where the spectator acts as accomplice to the material performed and performs as a co-producer of the mise en scene. I argue that between Ranciere’s 2004 refusal to align non-participatory spectatorship with passivity (against Althusser) and Zizek’s reading of the spectator lies the vast landscape of a theatre of operations rather than of representation’ (Tim Etchell) with the continued need for a negotiation between the space of action and the space of reaction.

PETER BANKI

Exploring Xplore: Authorship, Audience and Curation in the Context of Sexual Exploration

This paper examines questions of authorship, audience and curation in relation to Xplore: The Festival on the Art of Lust, which has taken place annually in Sydney since 2011 and in Berlin since 2004. Xplore is a 3-day festival, including over 40 workshops and performances focused generally on sexual exploration. While the event has its origins in dance and choreographic practice, it is not a dance or art event as such, nor is it simply a commercial festival. The festival seeks to cultivate the performance and artistic potential of the erotic field, (particularly the ensemble of practices gathered under the title BDSM). It also invites members of the public, those who are interested in sexual exploration, to learn how their erotic lives can benefit from tools lent from choreographic research as well as skills drawn from disciplines such as yoga, dance and the martial arts.

TOM RIVARD

Craving More Than Vivid

As conditions of absence, Deviant Thresholds are marginal; physically and perceptually indeterminate, inviting an active instrumentation of space where the imaginative is conflated with the corporeal: no single interpretation is possible - every insinuated narrative discontinuous, territorially indefinite and changing. The resulting liminal spaces are defined by their operative content and the legibility of acts that take place within them, rather than by territorial demarcations or legislative distinction.

11:30 AM
Morning Tea

SESSION TWO: AFFECT/EFFECT
CHAIR: HELEN GROGAN

12:00 PM
TANYA VOGES
Retracing Steps

Retracing Steps is an interdisciplinary dance work about one's sense of self in association to memory, place and home. Propelled by the notion of inclusivity, this work draws on individual and collective memories of the community in which the work is performed. An amalgamation of analogue and digital data gathered through a playful strategy of questioning and game playing, Retracing Steps invites an audience to become involved in generating the performance content. The creative team responds to audience contributions of actions, text, and drawings, with their respective disciplines: Dancer Tanya Voges through improvisational scores in collaboration with Musician Adrian Elmer; and Performance Drawing Projection Artist Kellie O'Dempsey and collaborator Michael Dick will animate the audience's contributions. A shared feedback loop is generated. This inclusive work, produces a unique experience for every participant who will meet the work at the intersection of verbal, visual, and physical methods of storytelling.

ALEX MURRAY LESLIE AND SAM FERGUSON
Colour Tuning

A contemporary Gesamtkunstwerk is presented as a work in movement between bodies, text, objects, clothes, colours, sounds, shapes and the environment. The outcome is a chance collaboration within a live frame, creating a new performing acoustic object and atmosphere.

Colour Tuning activates surface as a means to explore subjectivity as a nexus between inside, outside and in-between spaces, negotiating how new technologies might be tested in the realm of performance art and sonic representation, in connection with the body. Colour movement interactions are sonified, with bodies in and out of sync with each other, building synthesized predictable and chance compositions, experimenting with "how color alone can connote the gendered issues of artifice, makeup, dress up, and made-up frivolity" within an event score (Kunimoto 2013).

In support of Linda Candy, Colour Tuning presents action research around the notion of how digital arts can bring a new relevance to creative practice and work towards creating a contemporary Gesamtkunstwerk.
Director: Alex Murray-Leslie
Creative Programming: Sam Ferguson
Sound composition: Alex Murray-Leslie and Sam Ferguson
Concept and staging: Alex Murray-Leslie
Movement advisor: Kroot Juurak
Costumes and shoes: Bruno Magli
Actors: The Lycra Ladies and Billi Lime (Lycra Ladies: Kate Boston Smith, Rachel Walters, Mel O'Donnel, Maeve McGregor)

JONDI KEANE, EIICHI TOSAKI AND SHAUN MCLEOD

The Inward Outlook: Systems of Joint-attention

Deakin University research-practitioners, Jondi Keane, Eiichi Tosaki and Shaun McLeod, propose a single performative presentation that addresses the themes of audience and authorship through notions of witnessing and joint or collective attention. The nature of each of our practices involves the primacy of movement expressed in a range of public situations from collaborative performance to workshop facilitation and participatory artworks. In this presentation we will focus on the relationship of joint attention, co-observation and co-creation. In the performative presentation this will be achieved by guiding the audience-authors to attend to the movements between listening, comprehending, participating, visualizing, taking action and conversing. These activities are tied together through the added activity of witnessing which brings an affective charge that amplifies the ambiguity of author-audience relationship in a group context. Witnessing will help to draw attention to these already dissolving boundaries of author and audience and highlight the different approaches to the performance/audience contract.

1:30 PM

Lunch

Installations

PERFORMANCES: BODIES

THE CONDUCTORS (TOM RIVARD, MICHAEL LEWARNE, PAUL WARREN, LIAN LOKE AND LINDA LUKE)

Nullaqaeria

The Nullaqaeria Variations presents an elusive series of choreographical acts, in which the boundaries between author (performer), audience (participant) and documenter (curator) are increasingly blurred or brought into question. The transgressions of these boundaries, and the subsequent embedment of participants themselves into the work will open up discourses, both personal and collective, into the nature of performance and its dissemination. In particular, it is expected that the “opening up” of the conceptual spaces in which the work is made leads to works that resist codification, and allow new methods of delivery, representation and, ultimately, interpretation.

SMITHA CARIAPPA

Lying abandoned on the floor, floured.

This is an interactive live performance with the instructions stated by the artist to the audience to participate by sieving the wheat flour on the body seated / lying on the floor, abandoned, motionless in silence. The role of the artist and the audience shift between the ‘observer’ and the ‘observed’. By sieving the flour onto the abandoned body on the floor, the audience transfers the figure to a hyper-realistic sculpture, thus their role is one of “active participation”, and to complete the artwork is the piece’s primary aim.

2:30 PM

FRAMING TALK: MARGIE MEDLIN

SESSION THREE: DEFINING AGENCY

CHAIR: MARGIE MEDLIN

2:45 PM

HELEN GROGAN

Specific Inbetween

Specific Inbetween is a score-based presentation, researching the practices of choreographer Matthew Day and artist Nathan Gray. Two specific artworks are taken as a focus: Nathan Gray's 2012 exhibition ACTS, involving "Performances that generate sculpture and sculpture that generates performance..." (Gray); and Matthew Day's 2013 studio research into the tensions between the dancer as both object and agent, as well as methods to activate objects and the potential for objects to be activators themselves. For SEAM13, artist and curator Helen Grogan choreographs an unfolding, score-based format in which the collaborating artists present a series of responses to propositions relating to enactment, agency and object within their respective practices. These responses, consisting of text, video and actions, unfold as consecutive and/or concurrent enactments. This performative structure as experiment resists a definitive thesis, instead allowing the correspondences, slippages and confusions within the artists' approaches to become apparent through the artists' own language and actions.

SARAH KNOX

Dancer – Centered Dance Making: Authoring Identity, Relationships And Climate

Within dance-making, dancers may co-author (Butterworth, 2004) the choreographic content through involvement in creative tasks and exercises. However it may be revealed that dancers are also co-authoring their own personal and professional journey through the creative process. The myriad ways they do this may depend on their collaborative and choreographic relationships and the creative climate of the dance studio. Though the voices of six professional contemporary dancers, a dancer-centered choreographic paradigm is proposed. Thus, bringing the dancer as a holistic being to the heart of the dance-making situation.

This paper provides an intimate insider's perspective of how the act of dance making and associated choreographic relationships and rehearsal room climate might affect a dancer's identity construction and reciprocal creative authorship towards the choreographic product. Additionally, possibilities of how the choreographer, the creative process and the dancer themselves might facilitate authorship of creative contributions and the dancers' identity creation will be discussed.

PAULA CASPÃO

The Way Things Take Place

The Way Things Take Place is a performative videographic lecture with site-specific soundtracks, addressing the issue of Authorship as inseparable from that of the Audience (knowing that "making sense" always takes place in the cross-temporal present(s) of specific active perceptions: readings/spectatorships). To be sure, it addresses Authorship from the perspective of less visible, unruly collaboration forms, namely by exposing the ways in which an author not only collaborates with her fellow human makers and perceivers, but also with many other things, which are generally not attributed any authorial – performative, affective, effective – powers. The proposal combines insights from current theories of affect, performance studies, new materialisms, and intermediation theories.

4:00 PM

Afternoon tea

SESSION FOUR/ROUNDTABLE: SLIPPAGES

CHAIRS: ALEX MURRAY LESLIE AND BENEDICT ANDERSON

4:30 PM

LEISA TOUGH

Towards Silence and Spatial Boundaries

Through a careful reading of the works of two artists across two mediums, the video performance work of Belgian artist David Claerbout and the exhibition design works of Venetian architect Carlo Scarpa, this paper explores a slip-page between disciplines of architecture, art, film, narrative and performance. The paper proposes that these particular works operate as a kind of spatial 'Ekphrasis': a rhetorical device in which one medium of art, in this instance spatial practice, tries to relate to another medium by defining and describing its essence and form and in doing so, relates more directly to the audience through its illuminative liveliness. The works will be read through their spatial construction; their architecture will elicit new modes of perceptual absorption of space, performance and narrative. These works tend toward silence and spatial boundaries, carefully suspending time and space in order to unravel the relationship between the body and space and to fuse performance and narration.

HANNAH MATTHEWS

Action/Response

Conceived by Melbourne-based curator, Hannah Mathews, Action/Response is an occasional program that presents new works by a cross-disciplinary selection of artists in public places. These works consider locality while directly responding to actions that describe not only familiar physical movements but also act as metaphors for our understanding of the world. In March 2013, the first iteration of Action/Response took place in Melbourne as part of the Dance Massive Festival. The project presented new works by twenty artists developed in response to the actions of 'turning' and 'falling'. These works were presented at a variety of locations and were complemented by commissioned texts.

Action/Response provides an interesting opportunity to reflect on SEAM2013's focus on audience, authorship and curation. Modest yet inquiring in its remit, it is a project that sheds light on the curating of inter-disciplinary projects, the dynamics of site-specific responses, the potential between art and audience, and the ramifications of movement.

KAREN PEARLMAN

Editing as Curating

Based on examples from the new Physical TV Company documentary “...the dancer from the dance”, this paper considers editing as a form of curating. By making edited selections and arrangements from a vast array of available material a history is made, a version, a perspective on what existed, what its relationships are to other things, and what should be attended to. This act of curating by editing is fraught: one becomes acutely aware of what is not present. But it is also creative. It brings together existing things, causing new ideas and images to arise from the juxtaposition. In the end, the argument is that editing and curating have a common creative function in shaping an experience and a history. The result in each case: a collection that has been shaped through selection, arrangement and juxtaposition, to incite the activity of a viewer’s mind in negotiating meaning.

REBECCA YUDELL AND RUSSELL MILLEDGE

Bonemap: Decentering Authorship, Collaborative Agency and Inter-Relational Audience / Performer Interactivity

Through intermedial performance research a number of strategies situate an ecological praxis for the principal artists of Bonemap. Using responsive scenography and choreographic improvisation, as a conduit for simultaneity, the performance environment is inhabited by audience and performer in ways that challenge the role and convention of theatre’s political and cartographic conceit. Presuming theatre’s role continues to define a linguistic structure for the understanding of performative space --particularly through the relationship produced by the performers representation of the body and the audiences’ more or less passive embodiment of the gaze--Bonemap’s contemporary performance might aspire to subvert and surprise the expectation of this theatrical convention. The practice and performance research undertaken fits within a broad understanding of the contemporary performance genre in its resistance to conventional structure.

6:30 PM

Supper

PERFORMANCES

7:30 PM

MICHAELA DAVIES

Attention is a Scarce Resource

A dinner party is subject to the whims of invisible forces as electric muscle stimulation (EMS) technology forcibly controls the movements of guests. An anthropological look at the impact of mediated interruption on the everyday, the work explores the ways in which data translates onto a performers' body through the application of EMS how this can radicalise accepted notions of creative agency in performance. The dissolution of the boundaries of self and environment created in the work makes room for new construction of meaning by questioning metaphysical assumptions affirming the existence of an intentional inner self, and the physical realm as an expression and reflection of this.

NADIA CUSIMANO

The Invisible Game

The Invisible Game is an investigation into the dramaturgy of expectation that we have as an audience member. A work about how we fill in the gaps through our urge to complete the incomplete. Using hide and seek as the strategy of engagement and the playfulness of the public to produce the performative space, The Invisible Game invites the audience into searching for the performer while actively questioning: What is the performance? What am I looking for as an audience member? What is my agency? This three minute piece set within a blackened space (where each audience member is given a small torch) addresses how the audiences' participation, and their potential agency, is increasingly transforming the role of authorship within the inherent field of their expectation and desire.

METTE EDVARSEN

Black

Black is a slow performance about making things appear in an empty space. Through spoken words and movements in space, a world becomes visible where the performer is the mediator between the audience and what is there.

SCREENWORKS

AÑA WOJAK

songline (tkane)

songline (tkane) is an act of remembrance performed on the grounds of the Scheibler Factory in Lodz, Poland. 100 metres of rope unravels from her body as the artist traverses this vast fabric mill where her grandfather was paymaster at the outbreak of WWII until his arrest and imprisonment in Stuthoff Concentration Camp. He survived the war, but was never seen again by his son (my father), who was transported into forced labour at the age of 14. The 'tkane' in the title is an onomatopoeic Polish word for weaving, echoing the sound of the factory looms, also heard in the soundtrack.

This is the 8th songline in a series of site specific performances started in 2007, each tracing a different story, linked by the white line of rope - some have been witnessed by festival audiences, others by only a handful of people. This is the only one specifically filmed.

Performance duration: 90 minutes.

Film duration: 25 minutes.

Camera, sound, editing: Jacek Koslowski

JAMES CUNNINGHAM AND SUZON FUKS

Waterwheel Patch

Documentation of the artists' current research into using mobile devices to integrate remote physical movement and sound into the online structure of Waterwheel's Tap, allowing participation away from keyboard/mouse-based computers. Phones carried by or attached to remote participants collect sensor information on their movements, and audio is used as content and feedback source, while they are exploring their local waterways. Two periods of development occurred in 2013: at Earthdance, Massachusetts (Jan-Feb) and for ISEA, Sydney (May-June). Results included physical scores for interaction using mobile devices, prototyping visualisation and sonification of data using Isadora patch's, connectivity between remote participants via sound feedback, and conceiving the implementation of data feeds into the Tap.

Main artists: Ian Winters, James Cunningham & Suzon Fuks
Remote participants: Russell Milledge, Rebecca Youdell (Cairns); Mary Armentrout, Marcia Scott (San Francisco); Kate Genevieve, Evelyn Ficarra (Brighton, UK); Adhari Donora (Riau, Sumatra); Brisa MP (ISEA delegate).

INGRID COGNE

Circulation III

February 2012, the Scientific Library of Lviv National Ivan Franko University became both the subject and the background for 4 video works titled circulation I - IV. Playing with the inner structure of the library, the video works subtly challenge the access and the perception, visitors and/or viewers can have of the place and how it invites a particular reading of its narrative... in between fiction and reality.

Collaborating artists: Ingrid Cogne, Sybrig Dokter, Vlod Kaufman, Sergiy Petlyuk

Project driven by: Lava-Dansproduktion(S) and Art Association Dzyga(UA)

Funded by: The Tandem program (MitOst, ECF), EU Culture program, the Swedish Arts Council and the International Dance Program of the Swedish Arts Committee

CHRISTIAN GRAUPNER

MNM

MNM portrays the Hiroshima born sound artist Mieko Suzuki and the Singaporean dancer Ming Poon in their sound- and body performances in an ongoing media concert that continually creates new video and sound clusters. The headstrong canonic composition out of vocal and percussion loops depicts the topic of total (body) control in golden times of casino-capitalism and its meltdown. The protagonists' performances are directly connected to the form and materiality of a triptych frame and a huge Maneki-Neko derived figure, which underlines the sculptural character of MNM. Visitors are invited to co-compose and influence the flow of the so called Humatic Re-Performance by feeding and operating the triple channel installation like a gambling-machine or to control MNM like a musical instrument.

Christian Graupner: Humatic concept, video & music

Mieko Suzuki: sound artist & performer

Ming Poon: performer, dancer

Phuong Nguyen: co-choreographer

João Pais: programmer/ developer

Nils Peters: Humatic, software artist

Peter Knabl: form & mechanics

Jeff Mann: electronics & control systems

Alan Gleeson: sound collaborator

Norbert Schnell: Real-Time Musical Interaction Team, IRCAM - Centre PompidouSound and interaction design components based on FTM & Co and MuBu software libraries

See full team list at website <http://mnm.humatic.net>

SEAM EXTENSION

MARGINALIA

Helen Yung

Marginalia is an artistic practice devised by Helen Yung in which she designs responsive installations, interactions and interventions for cultural events. Blending dramaturgy, cultural mediation and a Brechtian approach to scenography, Marginalia is enacted in the “margins” of events – in the lobby, before or after the show, during intermission, sometimes on or between the works themselves. Marginalia works in counterpoint – pluralizing perspectives, while harmonizing with the text (event) to which it responds. Marginalia is also about trace – tracing development, making visible or experiential the artistic, epistemic journey, gathering and presenting traces of shared experiences, mediating the public's encounter with the artist's investigation so that the question may be viewed with greater context. Marginalia interfaces between the public, a sometimes indifferent, often not yet fully present audience, and the private, sometimes insular, opaque world of art-making.

CATERING

A word from our caterer, Richard Byrne:

It's a site-specific installation.

A bunch of food and drink, a big bunch of people and a small bunch of us.

What happens next? Who's in charge?

It's a Queue-rated, well-authored menu.

Feed creativity with divine bread and wine.

De-liverance for vegetarians.

Meat the people. Meet their special kneads

Satisfaction. Surprise. Satiety. Sustenance and Slaking.

Fuck art for just a moment, let's eat.

Production Management

Paul Osborne

Production

Belinda Sparks

Sara Swersky

Stage Management

Natalie Ayton

Video Documentation

Martin Fox

Blake Buckley

Graphic Design

Natalie Johnson

Critical Path Staff

Program Manager

Helen Martin

Business Administrator

Yeehwan Yeoh

Volunteers

Melinda Tyquin

Tivoli Conway

UTS project co-ordinators

Tom Rivard

Micheal Lewarne

BIOGRAPHIES

LOUISE AHL

Louise Ahl is a UK – based choreographer and performer. Through an expanded idea of dance and choreography she creates solo work with her performance alter-ego Ultimate Dancer but also works collaboratively with other people. Philosophy, shamanism and the constant mission to use methods that challenges the performance production process fuel her research.

BENEDICT ANDERSON

Benedict Anderson works in scenography, dance dramaturgy, architecture and film. Projects include: Laboral/Gijon, ARCO Art Fair/Madrid, Fondation Cartier/Paris, CDC Toulouse, Es Space Pier Paolo Pasolini, Valenciennes. Positions include: Bauhaus Dessau, Raumgestaltung Innsbruck & TU/Berlin. He is Professor of Spatial Design and Director of the Centre for Contemporary Design Practices UTS, Sydney.

NATALIE AYTON

Natalie Ayton is a contemporary dance artist, choreographer. Her professional dance career has seen her work in contemporary dance, opera and physical theatre companies with choreographers such as Rafael Bonachela, Wayne McGregor, and Lucy Guerin. She is also sometimes working in production and stage management.

PETER BANKI

Dr Peter Banki is currently Research Associate in Philosophy at the University of Western Sydney. His research interests include Romanticism, Sex/Philosophy and contemporary globalization of scenes of reconciliation and forgiveness. He is producer and curator of Xplore: The Festival on the Art of Lust in Sydney.
www.peterbanki.com

DEBORAH ASCHER BARNSTONE

Deborah Ascher Barnstone holds a PhD in architectural history from TU Delft, a Master of Architecture degree from Columbia University and a B.A. cum laude degree from Barnard College. She is an architectural historian, licensed architect and former professional dancer and currently Professor of Architecture in the School of Architecture UTS, Sydney.

FRANK BLUM

Frank Blum studied photo-design, sociology and film in Berlin and works as a photographer, director, dop and editor. His short films, installations and sculptures around new theories and discoveries of science and ways to interpret them artistically in cooperation with research institutions have been exhibited at renowned galleries, festivals and institutions.

ERIN BRANNIGAN

Dr. Erin Brannigan is a Lecturer in Dance at the University of New South Wales and works in the fields of dance and film as an academic and curator.

THEA BREJZEK

Thea Brejzek (PhD) is Professor for Spatial Theory at UTS, Sydney and teaches at the Institute for Theatre, Film & Media Studies, Vienna. Between 2006-12 she was a Professor and director of the PhD program Scenography at ZHdK, Zurich. She was the Founding Curator for Theory at the 2011 Prague Quadrennial.

DAVID CAPRA

David Capra is an artist based in Sydney. His performance work is articulated through prophetic and intercessory dance and has been presented at the Performance Space, Tiny Stadiums Festival, Firstdraft Gallery, Lock up Newcastle, Westspace, Campbelltown Arts Centre and the NSW Museum of Contemporary Art.

SMITHA CARIAPPA

Smitha Cariappa is an artist based in Bangalore, India. Since 2002 she has participated in major performance art festivals, workshops and been artist in residence across Europe, Asia, the Caribbean Islands, and Latin America. She organized the International Performance Art festival in Bangalore LIVE ART 2011 and started LIVE ART LAB, Bangalore.

PAULA CASPÃO

Paula Caspão is a writer, researcher, dramaturge, and intermedia artist based in Paris, working at the crossroads of choreographic practices and performance. She has a PhD in philosophy/epistemology and is a postdoctoral research fellow in performance studies at the University of Lisbon, and research fellow at the Contemporary History Institute/New University of Lisbon.

THE CONDUCTORS

(Tom Rivard, Michael Lewarne, Paul Warren, Lian Loke and Linda Luke)

The Conductors is a multi-disciplinary group of artists exploring the relationships between live performance, recorded material and the interpretation and production of space. The group is composed of Tom Rivard, Michael Lewarne, Paul Warren, Lian Loke and Linda Luke, combining their various backgrounds in architecture, dance, film and interactive media.

MARTYN COUTTS

Martyn Coutts is an interdisciplinary artist concerned with ideas of the live, the interactive and the mediated body and his work has been shown throughout Australia and the Asia Pacific. He is an associate artist with Aphids, a member of Field Theory and was the founder of Live Art resource website LALA.

INGRID COGNE

Ingrid Cogne (F/SE) is an artist/choreographer based in Stockholm, who sees choreography as a way to create movement, suspension, circulation, time, positioning and displacement in relation to economy, knowledge, work and individuals. She is PhD candidate at the Academy of Fine Arts Vienna and CEAC in Lille.
<http://ingridcogne.net/>

JAMES CUNNINGHAM

James Cunningham is a movement, video and networked performance artist working in social, environmental and architectural surroundings, exploring the limits of bodily perception, performativity and the relationality of one's self with others, objects, and internal and external environments. He is co-Artistic Director (with Suzon Fuks) of Igneous Inc. since 1997.
<http://igneous.org.au>

NADIA CUSIMANO

Nadia Cusimano is a performer, theatre maker and dramaturge and has collaborated on projects with Sasha Waltz and Guests, Xavier Le Roy, Paul Gazzola, Tino Seghal, Constanza Macras, Lone Twin Theatre and Chiara Guidi/Raffaello Sanzio that has seen her operating at the forefront of international contemporary dance and theatre practices.

MICHAELA DAVIES

Michaela Davies maintains a multi-disciplinary art practice across installation, sculpture, sound, performance and video. Also a doctor of psychology, her work is informed by an interest in the role of psychological and physical agency in creative processes, and how obstruction can change the trajectory of development.

MATTHEW DAY

Matthew Day works as a choreographer, dancer and dramaturg. A teenage ballroom dancing champion, Matthew went on to study dance in Australia and the Netherlands. Matthew's minimalist and durational solo works Thousands, Cannibal and Intermision constitute his acclaimed TRILOGY project that have been presented in numerous venues and festivals internationally.

BIOGRAPHIES

MICHAEL DICK

Exploring the textures of live improvised soundscapes, bassist Michael Dick works in collaboration with artist Kellie O'Dempsey developing audio and performance drawing as animation. Performances at Judith Wright Centre for Contemporary Art, Beautiful Bones at NORPA, MONAFOMA and at 18th Biennale of Sydney's Art After Dark program.

MICK DOUGLAS

Mick Douglas makes socially engaged art, performance and design often exploring the performance of mobility. He is senior lecturer at RMIT University where he supervises performative creative practice led PhD research. He is directing the Australian contribution to the Performance Studies International 2015 project Fluid States.

HELEN DUNCAN

Helen is a graduate of WAPPA. She has presented work in both the UK and Australia and was the founding Director of Riptide Contemporary Youth Performance Group in Mandurah, WA, She has taught in numerous schools internationally, and currently runs the Creative Behaviours Studio in Melbourne.

www.mychoreography.com.au

METTE EDVARDSEN

Mette Edvardsen has worked as a dancer and performer for Les Ballets C. de la B, Thomas Hauert/ ZOO, Mårten Spångberg and others. Her own work is situated within the performing arts field and includes formats such as video, books and writing. She presents her works internationally and continues to develop projects with other artists. www.metteedvardsen.be

SAM FERGUSON

Sam Ferguson is a musician, researcher and programmer whose research focus is to understand the relationship and effects of sound and music on human beings. He has published widely on spatial hearing, loudness, sonification, emotion, and table top computing. Sam is a Lecturer at UTS, Sydney and member of the Creativity and Cognition Studios.

SUZON FUKS

Suzon Fuks is an experimental artist exploring the integration and interaction of body and moving image through performance, screen, installation and online work. She was an Australia Council for the Arts Fellow from 2009–2012, and the Copeland Fellow & Associate Researcher at the Five Colleges, Massachusetts for the second semester of 2012.

PAUL GAZZOLA

Paul Gazzola operates a multidisciplinary practice across art, architecture, curation, performance, installation, scenographic design, video and theory in Australia and Internationally. He is currently the inaugural Associate Artist at Critical Path 2012/13, Live Art Curator/Campbelltown Arts Centre, Co-ordinating Provocateur for SITUATE – Art in Festivals and Co-curator of Adhocracy.

SHRUTI GHOSH

Shruti Ghosh is a Kathak dancer, completing a MMus Degree in Kathak in 2007 and also holds a masters in Film Studies from Jadavpur University, Kolkata. She has collaborated on various Australian dance and theatre projects, performing in Sydney and Canberra and is currently pursuing a PhD at Macquarie University.

NATHAN GRAY

Nathan Gray's work draws explicitly on the processes of contemporary and experimental music practice. He has held residencies in Sydney, Brazil and Indonesia. His forthcoming project for Sydney Biennale is a multi-channel video and sound work that catalogues the spaces and materials of Cockatoo Island into a larger musical piece.

CHRISTIAN GRAUPNER

Christian Graupner studied graphic arts and works as a visual and recording artist since 1980 in Berlin. With Nils Peters he formed the independent production company Humantic, to create innovative media concepts, projects and software tools. His work has been shown and performed worldwide.

HELEN GROGAN

Helen Grogan works as an artist and curator in Australia and Europe. She initially studied Philosophy and Contemporary Dance concurrently, continuing this research at The School For New Dance Development, Amsterdam and with a Masters of Art Curatorship, University of Melbourne. Helen is co-director of curatorial initiative Open Archive, with Jared Davis, and co-facilitates.

GUNNAR HEILMANN

Gunnar Heilmann is the Managing Director of GFal tech GmbH (Society for the Promotion of Applied Computer Science). He has been involved with the Acoustic Camera since 2003 and has considerable knowledge in diverse fields and applications ranging from aerospace and automotive industries, consumer electronic industries to biological field measurements.

DONNA HEWITT

Donna Hewitt is a vocalist, electronic music composer and instrument designer. Her primary interest in recent years has been investigating new ways of interfacing the voice with electronic media. She is the inventor of the eMic, a sensor enhanced microphone stand for electronic music performance.

NIKKI HEYWOOD

Nikki Heywood's work in contemporary performance spans four decades as a director, performer, collaborator, teacher and dramaturge. Currently a Doctoral Candidate at University of Wollongong, her practice based research on the fragmented and unifying intelligences of the corporeal, has been published in Animal Studies Journal and a pending issue of Performance Research #18.

KATE HUNTER

Kate Hunter is a theatre-maker and researcher who makes hybrid performance that is stimulated by investigations into cognitive neuroscience, the senses, diseases and dying, autobiography, talking to herself, sadness, and the strange territory of memory. www.katehuntertheatre.com

JONDI KEANE

Dr Jondi Keane is an arts practitioner, critical thinker and senior lecturer at Deakin University. Over the last 3 decades he has exhibited, performed and published in the USA, UK, Europe and Australia. His research interests include contemporary arts practice, theory, embodiment, embodied cognition and the philosophy of perception. <http://jondikeane.com/>

JULIAN KNOWLES

Julian Knowles is a composer and performer, specialising in new and emerging technologies. He is a Professor of Music and Media at Macquarie University. In recent years his work has been presented at San Francisco Museum of Modern Art (USA), Experimental Intermedia (USA), STEIM (Holland), ICMC, and Melbourne International Film Festival.

SARAH KNOX

Sarah Knox trained at the New Zealand School of Dance and has danced professionally for the past 12 years. Sarah has completed a Master of Creative and Performing Arts and is currently working towards a PhD at The University of Auckland. She currently teaches in tertiary, recreational and professional dance sectors.

BIOGRAPHIES

MICHEAL LEWARNE

Michael Lewarne is an architect, artist and performer; his skills and interests lie in the site specific construct, through a diverse collection of projects embracing public art, buildings, design for dance and theatre, jewellery and design for lights and darkness. He is on a quest to make manifest the illusory.

LIAN LOKE

Dr Lian Loke pursues an interdisciplinary creative practice across performance, installation and technology, with the body as a constant theme. She is a Senior Lecturer at the Design Lab, Faculty of Architecture, Design and Planning, University of Sydney.

JULIE-ANNE LONG

Julie-Anne Long is Lecturer in Dance & Performance, Department of Media, Music, Communication and Cultural Studies, Macquarie University. She has worked in a variety of dance contexts as performer, choreographer, mentor, dramaturge, curator and producer and was awarded an Australia Council Dance Fellowship in 2007.

ALEX MURRAY LESLIE

Alex Murray-Leslie is a trans-disciplinary artist researcher, working in the mediums of musical instrument design, fashion, pop music, live-art and co-founder of Chicks on Speed. Alex is currently undertaking a PhD in the Faculty of Engineering and IT, Creativity and Cognition Studios, University of Technology, Sydney.

HANNAH MATTHEWS

Hannah Mathews is a Melbourne-based curator with an ongoing associate role at the Australian Centre for Contemporary Art.

SHAUN MCLEOD

Shaun McLeod is a dancer, choreographer, improviser and lecturer in dance at Deakin University and is interested in improvisation as a performance medium and as a way of knowing. He has performed in Australia and internationally and is completing a PhD into the implications of attention in dance improvisation.

MARGIE MEDLIN

Director of Critical Path, dance laboratory, Sydney, Margie Medlin (AUS/ GB) is an internationally recognized artist leading the field of dance and the moving image. For 20 years she has lit, designed new performances, produced film, video and new media art works.

RUSSELL MILLEDGE

Russell Milledge is an interdisciplinary artist who engages in long-term collaborations through the intermedial company Bonemap. He has an MFA (QUT) and is a PhD candidate at the School of Creative Arts, JCU where he lectures in Creative & Media Arts.

MARILYN MILLER

Marilyn Miller (B.Bus) Marilyn has worked in numerous and varied capacities in the Arts, ranging from Dancer, Actor, Choreographer, Artistic Director, Arts Administrator, Mentor, Consultant, and Festival Director. She embarked on this journey as a 5 year old in Cairns, of Kukuyalanji/Wanyi heritage and has travelled several parts of the World since.

KATE MCINTOSH

Kate McIntosh is an artist working across the boundaries of performance, theatre, video and installation. From New Zealand and now based in Brussels, she has collaborated and performed with Wendy Houston, Meryl Tankard, Forced Entertainment, Cie Michèle Anne de Mey, Random Scream, Simone Aughtterlony, Eva Meyer-Keller & Tim Etchells.
www.spinspin.be

PHUONG NGUYEN

Phuong Nguyen is an interdisciplinary performance artist based in Berlin. She studied dance in Berlin, at the Fonty's Dance Academy in Tilburg (NL) and Deakin University in Melbourne. She has produced several film, performance and installation works, which have been shown and exhibited in a number of festivals and galleries.

KELLIE O'DEMPSEY

Kellie O'Dempsey process of performance drawing engages directly with the artist, collaborating performers, audience and architectural space. Incorporating gestural line and traditional drawing materials and methods. She collaborates with Michael Dick uniting the hand drawn gesture with projection as live improvised performance. MONAFOMA, ISCP (NY), Biennale of Sydney (2012).

JAMES OLIVER

James Oliver is a research-artist whose practice explores methodologies of socially engaged and live participatory art practice and pedagogy. His research deals with social-cultural relations and productions of community, identity and belonging. He is Graduate Research Coordinator at the Centre for Cultural Partnerships, Victorian College of the Arts, University of Melbourne.

PAUL OSBORNE

For over 20 years Paul has been involved in the Entertainment and Arts Industry across a range of roles. Paul was president of Sydney Art Theatre until 1999. During his tenure Paul conducted a number of projects with Australian companies and festivals. He has worked as a director, producer, teacher and production manager.

KAREN PEARLMAN

Dr Karen Pearlman is the director and editor of the new dance documentary "the dancer from the dance" and author of Cutting Rhythms, Shaping the Film Edit (Focal Press). She is also the co-Artistic Director, with Richard James Allen of The Physical TV Company.
www.physicaltv.com.au

DAVID PLEDGER

David Pledger is an intermedia artist working within and between the performing, visual and media arts. He has made live performances, media art, site-specific installations and interactive artworks for theatres, galleries and museums in a car-park, stables, suburban house, film studio and a cattle-yard in Australia, Asia and Europe.

DAGMAR REINHARDT

Dr Dagmar Reinhardt is an architect, academic and keen researcher of the emergent and unforeseen. She is a Lecturer of Digital Architecture at the University of Sydney, where she currently leads the Master of Digital Architecture Research.

THOMAS RIVARD

Thomas Rivard heads Lean Productions, a multi-disciplinary practice fabricating interventions, buildings, objects and fables in the fields of performance, architecture, installation and media, re-imagining the links between provocative cultural acts and the urban environments in which they thrive. He teaches in Sydney's universities and is undertaking a PhD at UTS.
www.leanproductions.com.au

BIOGRAPHIES

JENNIFER ROCHE

Originally from Ireland, Dr Jennifer Roche has recently taken up a post as lecturer in Dance at QUT. Since the early 1990s she has performed internationally as an independent dancer. Her research area is the dancer's perspective on choreographic practice with a focus on somatic and narrative methodologies.

SUMUGAN SIVANESAN

Sumugan Sivanesan is engaged in post-graduate studies at the School of Transforming Cultures, the University of Technology Sydney. He has presented his research into histories of anti-colonialism and recent performances of Tamil identity as critical texts and lectures in art and academic contexts.

BELINDA SPARKS

Belinda Sparks is one of Australia's most respected event and brand communication specialists. Throughout the fifteen years that she has worked in the industry, Belinda has designed and produced a range of world-first events and marketing campaigns held in some of Australia's most unique locations.

EIICHI TOSAKI

Dr Eiichi Tosaki is an artist, art historian, and philosopher. He has developed Bimanual Coordination Drawing for 30 years. He has lectured widely on art history, art theory, philosophy, religion, animation, and practical art. He has been involved with Fukushima Biennale 2012 and selected at Tokyo Experimental Festival 2013.

LEISA TOUGH

Leisa Tough is an architectural graduate and works in the allied fields of set design, curatorial design and art practice. She was a design architect for Heatherwick Studio in London and Hong Kong and is currently a lecturer at UTS in Interior and Spatial Design.

TANYA VOGES

Emerging Choreographer, Tanya Voges creates dance theatre works that are inclusive, immersive and expand the theatrical space. She has presented choreographic works in Melbourne, Sydney, Canberra and NYC. A graduate of VCA, she was a member of Tasdance from 2005-9 and has worked with independent choreographers both here and overseas.

PAUL WALKER

Paul Walker is an emerging choreographer and life model; using his connection to these two artistic practices to explore new ways dance and movement can be interpreted and presented in visual forms and live performance. His current focus is on the relationship between dance and drawing.

LAWRENCE WALLEN

Prof. Dr. Lawrence Wallen is Head of the School of Design, UTS, Sydney as well as Professor and Artistic director of the doctorate program scenography at Zurich University and the Arts and the University of Vienna. His publications include the trilogy: Space and Desire, Space and Truth & Space and Power.

IVEY WAWN

Ivey has spent the majority of her professional career living and travelling abroad, where she has had the opportunity to work with Tino Sehgal, Ultima Vez, Hofesh Shechter, and others. Since returning to Australia in 2013 she has been working with United Movement and on her personal movement practise.

BURKARD WEHNER

Burkard Wehner studied Medieval and Renaissance Vocal Music and musicology at the Brabant Conservatory in Tilburg, Holland and is founder/ director of the vocal ensembles Vox Nostra and Archaica. He is an instructor of music sociology at the Humboldt University, Berlin and pursues an extensive musicological activity in the research of medieval source material.

BETH WEINSTEIN

Beth Weinstein is an architect working at the intersections of spatial and performance practices, and connecting to the utopian and environmental lineage of the American Southwest. She co-edited *Ground|Water: the Art, Design and Science of a Dry River*, and has contributed chapters to *Architecture as A Performing Art*, and *The Disappearing Stage*.

DIANNE WELLER

Dianne Weller studied theatre in Sydney then moved to Europe in 2003 working in contemporary theatre, film, TV as a singer, vocal coach and voice over artist. Dianne undertook a post masters programme in Belgium producing *The Passage*, and is currently working on three site specific sound based projects.

AÑA WOJAK

Aña Wojak is a Lismore based cross-disciplinary artist working in performance, assemblage, installation, painting and theatre design, with a particular interest in site specificity. Most recently she performed at Watusaman Gallery Yogyakarta and *undisclosed territories#7* in Solo, Java, and will be appearing in *Melaka Arts Festival*, Malaysia in November 2013.

JENIFER YEUROUKIS

Jenifer Yeuroukis is a post-modern choreographer and actress. A graduate of California Institute of the Arts, she is best known for her choreographic and performance work with video installation artist Catherine Sullivan. Jenifer's work explores the relationship between theatre and dance and pedestrian gesture.

REBECCA YOUDELL

Rebecca Youdell, BFA (Dance), MA (VPA), is co-founder of Bonemap. Her work is across multiple perspectives of media. Physical actions and perceptions of the body is a consistent reference. She has developed an idiosyncratic movement language for spatial and temporal media applications, live art, and contemporary performance contexts.

HELEN YUNG

Interdisciplinary Canadian artist Helen Yung makes interactions, installations and interventions that combine dramaturgy with designed environments, secrets, mystery, joy, wonder, participation/relational aesthetics, technology and sound. She is a regular collaborator with Dreamwalker Dance Company and working on projects with Theatre Direct, The Independent Aunties, and others. www.helenyung.com

SIEGMAR ZACHARIAS

Siegmur Zacharias (D/ROM) works in the theory and practice of performance. Developing multiple formats dealing with questions of being together and activation that are situated between humour and labour, do-it-yourself low and high tech. They have been presented internationally in theatres, galleries, green houses, forests, and up in the sky. www.sxsenterprise.com

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