

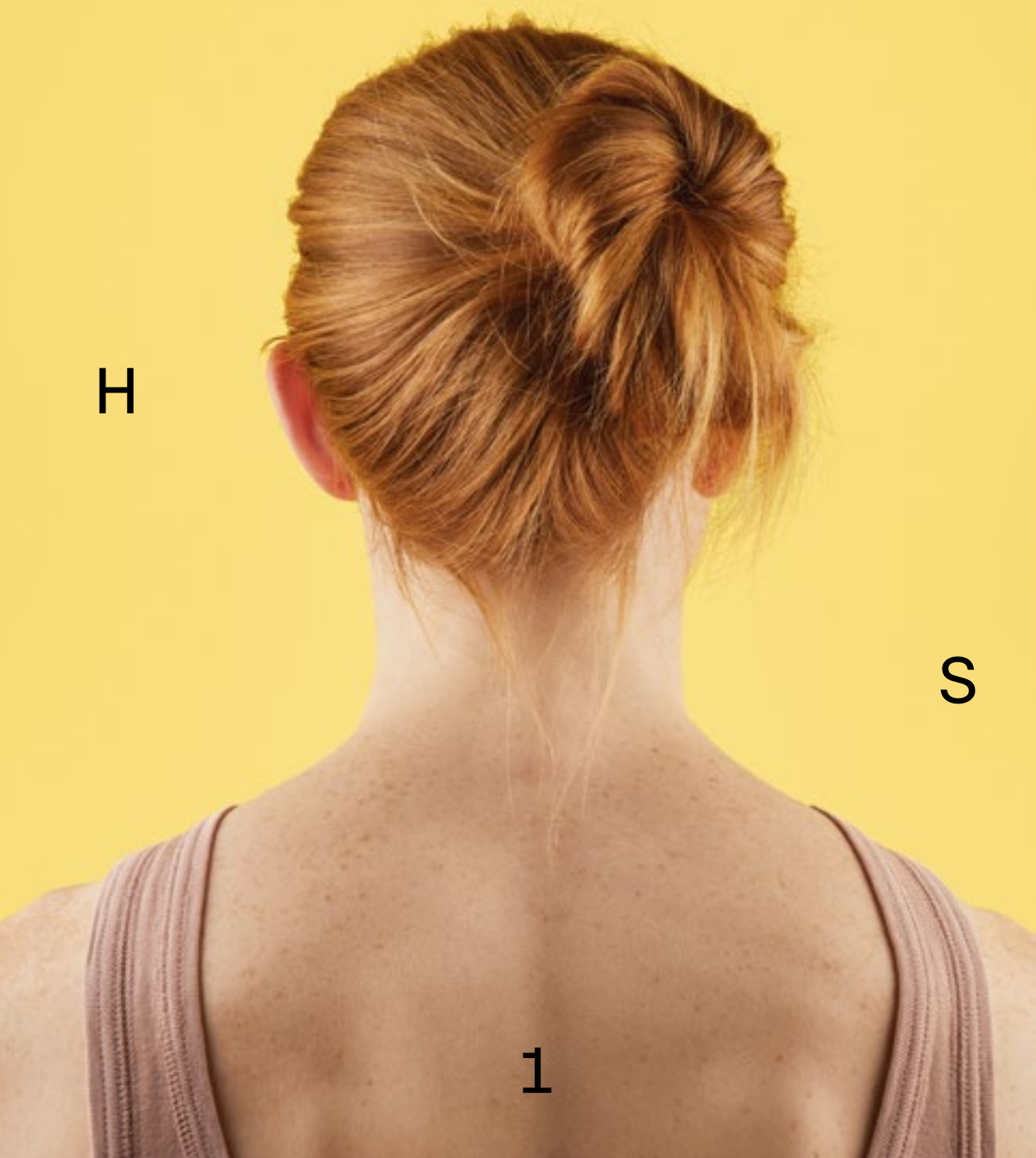
**Arts House
Season One
2017**

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A message from the Lord Mayor

As Melbourne's home of innovative and experimental performance, Arts House will continue to entertain and engage audiences during Season 1 2017 with performances from local, national and international artists.

These works are a testament to Arts House's reputation as one of Australia's most exciting contemporary arts presenters.

A working, sustainable, thought-provoking and successful arts scene is crucial for a modern city, and as a capital city local government we have a key role to play. Arts House holds a pivotal place in our city's

arts landscape as an incubator for independent artists and emerging arts practices.

Through supporting Arts House, the City of Melbourne nurtures the cultural lifeblood of the city, and makes a significant contribution to Melbourne's status as one of the world's great arts cities and a destination of choice for visitors and residents.

I look forward to seeing you at Arts House this season.

Robert Doyle
Lord Mayor

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Arts House, wide awake

From hip hop to flocking; sustainable development to dark ecology; post-disaster investigations and interactive bondage – Arts House presents a program of performances, installations and artistic interventions that will captivate, provoke and connect us to the world, and each other.

In Season 1, international artists join forces with Australian and First Nations artists to create an electrifying program of works within three ambitious festivals – Asia TOPA, Dance Massive and YIRRAMBOI.

For Asia TOPA, we welcome dancer/choreographer Daniel Kok (Singapore) in collaboration with Melbourne's Luke George; and from Japan, docu-performance mavericks Hamanaka Company along with Toshiki Okada's chelfitsch.

Dance Massive blows the lid off contemporary dance with ten extraordinary works; we welcome hip hop artist Nick Power in collaboration with Cambodia's Tiny Toones, Australian/Maori performer Victoria Hunt, trans-media experimentalist Shian Law, choreographer/dancer James Batchelor, Bundjalung/Yaegl artist Mariaa Randall, and the renowned Lucy Guerin Inc. Lz Dunn offers an exploration of bird flocking and queer ecology; Rebecca Jensen takes us into the abyss; The Farm re-enact *The Office*; and Nat Cursio learns to skateboard.

YIRRAMBOI, a celebration of First Nations artists from Australia and afar, sees Yup'ik artist Emily Johnson (Alaska) join Wiradjuri writer and activist Hannah Donnelly, and Worimi filmmaker and storyteller Genevieve Grieves reframe our future.

To round off a brilliant start to 2017, Bristol's live-art performance duo Action Hero are our Company in Residence, presenting three works never seen before in Australia.

And that's just the part you get to see up front. Bubbling below the surface is a whole range of works in development, including: Water Futures, a three-day hackathon with artists and scientists from across the Asia Pacific; our ongoing artist-led response to climate change, Refuge; the 2nd Indigenous Choreographic Residency; Arts House's research and development incubator CultureLAB; Listening Program artist residencies; and our 4 Walls initiative, offering access to much-needed rehearsal spaces.

All of which ensures that no matter what challenges we face, artists will continue to make extraordinary art about important issues on their own terms. And Arts House will continue to support them.

Welcome to Arts House Season 1.

Angharad Wynne-Jones
Artistic Director

Across oceans

Artistic explorations into a post-disaster landscape; Chinese knots and rope bondage; and an international, interdisciplinary discussion about water — welcome to Arts House's curated program as part of Asia TOPA.

Mesmerising, energising, and utterly unpredictable, these works span the Pacific and Indian oceans to connect us to the cultural undercurrents, fractures and reverberations of contemporary Asia.

You are invited. Come on in.

Bunny

Luke George & Daniel Kok

(Australia/Singapore)

Created & Performed by:
Daniel Kok & Luke George

Lighting Design:

Matthew Adey/
House of Vnholy

Dramaturgy:

Fu Kuen Tang

Produced by:

Alison Halit & Fu Kuen Tang

Technical Stage Manager:

Gene Hedley

Commissioned by:

Campbelltown Arts Centre

7pm, Thu 2 – Sat 4 Feb

3pm, Sun 5 Feb

120 mins

\$35 | \$30 | \$25

Warning: Adult concepts

Meat Market

Enter 36 Courtney St,
North Melbourne

Desires are unleashed, tensions suspended and lines of connection macraméd in *Bunny*, an interactive performance using rope.

Dance provocateurs Luke George (*Erotic Dance* 2016, Festival of Live Art) and Daniel Kok (Singapore) exploit the physical properties of rope and knots to unpick the boundaries of desire, trust, consent and communion between artist and audience, 'Bunny' and 'Rigger'.

Staged in the round, the web of technicoloured ropes draws performer and audience into an increasingly enveloping bind. 'Bunny' is a nickname given to the person being tied in rope bondage. This work asks, "What if everyone in the theatre is a Bunny?"

Image: Chris Frappe

Time's Journey Through a Room

部屋に流れる時間の旅

chelfitsch

(Japan)

チェルフィッチュ



Written & Directed by:

Toshiki Okada

Sound & Set Design:

Tsuyoshi Hisakado

Performed by:

Izumi Aoyagi, Mari Ando,
Yo Yoshida

Stage Director:

Koro Suzuki

Sound Director:

Norimasa Ushikawa

Lighting Director:

Tomomi Ohira (ASG)

Costume by:

Kyoko Fujitani (FAIFAI)

English Translation by:

Aya Ogawa

Assistant Director:

Yuto Yanagi

Produced by:

Akane Nakamura,
Tamiko Ouki (precog)

Production Assistant:

Mai Hyodo (precog)

7.30pm, Thu 9 – Sat 11 Feb

5pm, Sun 12 Feb

75 mins

\$45 | \$35 | \$30

Arts House

North Melbourne Town Hall
521 Queensberry St,
North Melbourne

In the ruptures and fissures of a disaster,
hope springs eternal.

Confined to a room, the ghost of a woman,
her surviving husband and his new partner
are attempting to cope with the devastating
effects of the 2011 earthquake in Japan.
The ghost, suspended in the days immediately
following the disaster, embodies the fleeting
feeling of euphoria post-Fukushima as dreams
of a better future take hold. Her husband and
his lover, facing the reality of life six years on,
are haunted by grief, and the excruciating
loss of hope and unrealised transformation.

Image: Misako Shimizu

Founded in 1997, chelfitsch is led by writer-
director Toshiki Okada, widely regarded as
one of Japan's most significant contemporary
theatre makers and innovators. In *Time's
Journey Through a Room*, Okada's meticulous,
unflinching eye for detail, idiosyncratic
choreography, hyper-colloquial Japanese and
inventive soundscapes are beautifully melded
to reveal the innumerable, tiny fractures
buried in the shockwaves of grief, creating
a mesmerising and poetic portrait of
mental anguish.

Time's Journey Through a Room is performed
in Japanese with English surtitles.

Kagerou — Study of Translating Performance

かげろう — 通訳演劇のための試論 —
Hamanaka Company

(Japan)
濱中企画

Seinendan Young Directors Series
青年団若手自主企画



Director:
Shun Hamanaka
Performer:
Yoko Ito
Producer:
Ryohei Yamamori
Assistant Producer:
Satoko Shimizu

Dramaturg:
Ryusei Asahina
Lighting Design:
Hiroshi Isaka
Translation by:
Satoko Shimizu, Eri Tanabe,
Tove Bjoerk
General Producer:
Oriza Hirata

Planning & Production:
Seinendan,
Agora Planning LTD
Promoter:
Agora Planning LTD
**Support Team for
Hisanohama Ohisa area:**
Kyoko Takagi

**7.30pm, Wed 15 –
Sat 18 Feb**
50 mins
\$45 | \$35 | \$30
Arts House
North Melbourne Town Hall
521 Queensberry St,
North Melbourne

On 11 March, 2011 a woman living in Hisanohama, a port town in Fukushima, Japan lost her husband when he was swept away by a tsunami. This intimate, documentary-style performance tells her story through her own words and voice. Or so it seems.

Kagerou – Study of Translating Performance interweaves sound recordings and video footage of Hisanohama, actors and simultaneous Japanese/English interpretation to create an immersive and uniquely powerful

meditation on translation in the aftermath of Fukushima through the life and thoughts of a woman who still lives there.

Comparing the great distances between victim and actor, the English and Japanese language, and Fukushima and Melbourne, Hamanaka Company explore objectivity, pathos and sympathy to ask if we can feel intimacy with a tragedy that happened so far away, and what gets lost in the act of translation.

Lukautim Solwara (look out for the ocean) Rosanna Raymond



Artist:
Rosanna Raymond &
collaborators

Check nextwave.org.au for
more information.

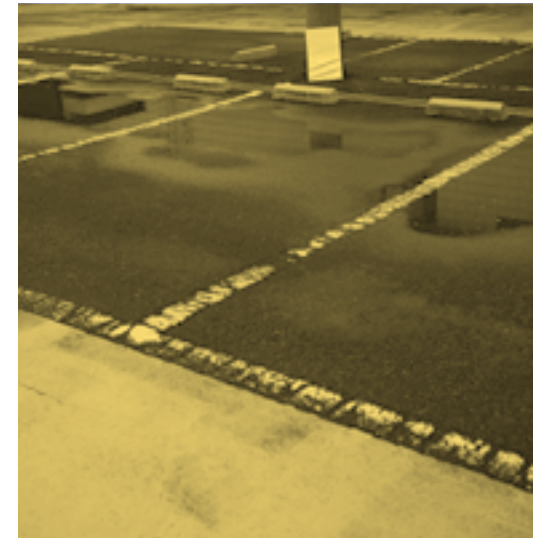
Artists bring their *mana* (power and honour) to the table through performance, art and adornment for this new collaboration in development at Arts House for Asia TOPA. A group of New Zealand, Pasifika and Aboriginal artists will come together to articulate, fabricate and actiVate, exploring Pacific and Indigenous museum collections held in

Melbourne, hosting community workshops and working together intensively to create an immersive, cross-disciplinary experience.

This explosive new work led by acclaimed Samoan/NZ artist Rosanna Raymond (*SaVAge K'lub*) will be unleashed in February at a venue to be revealed.

Image: Lana Lopesi

After Shock: Artists Talk



A 5pm performance of
*Time's Journey Through a
Room* by chelfitsch
directly follows this talk at
Arts House

Bookings recommended

3pm, Sun 12 Feb
FREE

Arts House
North Melbourne Town Hall
521 Queensberry St,
North Melbourne

Fukushima, Japan experienced an earthquake, a nuclear reactor meltdown and a tsunami in quick succession.

In the face of unimaginable human and environmental tragedy, how do artists respond to the aftershock? As local, national and international communities react (or don't) to global crises and trauma, how do we discuss, document, grieve, remember, fight, or even imagine a new future?

Image: Masumi Kawamura

Asia TOPA and Arts House present two works by contemporary Japanese performance-makers influenced by the 2011 disaster. Join Shun Hamanaka, director and writer of *Kagerou – Study of Translating Performance*, and artists from *Time's Journey Through a Room* by chelfitsch, in discussion with Melbourne-based thinkers, writers and activists about life and art after Fukushima.

Water Futures

8.45am – 5.45pm,
Thu 23 Feb
\$45 | \$30

The Pavilion
Arts Centre Melbourne
100 St Kilda Rd,
Melbourne

Water is as critical to life as air. It's what we share, mostly what we are, what we pollute, and what we revere.

Water Futures is an international, interdisciplinary event involving participants from across Australia and the Asia Pacific, and includes artists, scientists, Indigenous elders, economists, activists, politicians, diplomats and business people.

Guests include Rajendra Singh, renowned water conservationist, winner of the Stockholm Water prize, and listed on

The Guardian's '50 people who could save the planet'; Tongan/Australian performance artist, Latai Taumoepeau; Indigenous author and educator, Tony Birch; international diplomacy expert and activist, Cynthia Schneider; and Program Director of Sustainable Water for the Global Change Institute, Eva Abal.

Join Arts House, TippingPoint Australia and Asia TOPA in this day-long discussion and exchange about our most precious resource. Facilitated by TippingPoint Australia's Matt Wicking.

Image: Loren Kronemyer and Zoe Scoglio

Time to dance

Melbourne, get ready to move.

These ten dance works will have you drifting, flocking, skating, bending and lying down in awe of contemporary dance.

As part of the fifth iteration of Dance Massive, Arts House is presenting over 50 artists across twelve invigorating days. From North Melbourne to the city streets of the CBD; from the Meat Market's historic stables to a gathering in Royal Park; we invite you to limber up and live it up with adventures, performances and investigations that cross time, oceans and dance floors.

Take a chance on dance and immerse yourself in movement at Arts House in March.

Between Tiny Cities

រវាងទីក្រុងតូចៗ

Nick Power



Choreographer:	8.45pm, Tue 14 –
Nick Power	Sat 18 Mar
Dancers:	60 mins
Aaron Lim & Erak Mith	\$35 \$30 \$25
Sound Designer:	
Jack Prest	Arts House
Designer:	North Melbourne Town Hall
Bosco Shaw	521 Queensberry St,
Creative Producer:	North Melbourne
Britt Guy	

Dancers Erak Mith from Phnom Penh and Aaron Lim from Darwin, use the rituals, movement styles and language of their shared hip-hop culture to reveal the dramatically different worlds that surround them, and uncover the choreographic links that unite them.

Choreographed by internationally renowned Sydney hip hop dance artist Nick Power and accompanied by the beats and sound design of Jack Prest (Future Love Hangover), this work blends the raw, wild energy of b*boy battles

with skillful improvisation and choreography, offering a cross-cultural perspective on style, culture and locality.

Between Tiny Cities រវាងទីក្រុងតូចៗ is the result of a three-year dance exchange between Darwin's D*City Rockers and Cambodia's Tiny Toones youth program. The two crews have travelled, trained, battled and performed together over several years and *Between Tiny Cities* រវាងទីក្រុងតូចៗ is a continuation of that exchange.

Image: Thoeun Yeasna



Image: Alex Davies

Presented by Arts House as
part of Dance Massive

Tangi Wai... the cry of water Victoria Hunt

Choreography/Direction/

Performer:
Victoria Hunt

Performer:
Kristina Chan

Light & Mist Design:
Fausto Brusamolino

Video & Light Design:
Boris Bagattini

Sound Design:
James Brown

Object Design:

Clare Britton, Victoria Hunt

Costume Design:

Annemaree Dalziel,
Victoria Hunt

Kia Whakamanawa:
Charles Koroneho

Wahine Mana Mentor:
Aroha Yates-Smith

Rehearsal Assistant:
Linda Luke

Production Manager:

Mark Haslam

Producer:

Rosalind Richards,
Artful Management

Tangi Wai Company:

Victoria Hunt, Kristina Chan,
Imogen Cranna, Linda Luke,
Melinda Tyquin

7pm, Tue 14 –

Sat 18 Mar

60 minutes

\$35 | \$30 | \$25

Warnings: Nudity, strobe
and laser lighting

Meat Market

Enter 36 Courtney St,
North Melbourne

Organic, electrifying and utterly immersive, Australian/Maori artist Victoria Hunt presents a richly detailed, large-scale work exploring mythology, cosmology and traditional wisdom in *Tangi Wai... the cry of water*.

Merging installation, theatre and dance, audiences are transported to the Maori realm of spirits Te Arai, an arduous passage at the precipice of human existence and the afterlife. Here, messengers from the past, bodies abandoned by spirit and urged by unknown forces, transform mythology into flesh and bone.

Hunt's breakthrough ensemble piece is a powerful embodiment of female authority, ceremony and protest that works to decolonise our thoughts and beliefs, reinstating the power of indigenous creativity through Pacific, Asian and Western dance practice.

A multidisciplinary team of artists craft an exquisitely layered, hypnotic composition of light, sound, movement, image and incantation — a forceful communion with the forgotten and the feared.

Hip hop you don't stop

Creative Producer Britt Guy spoke with Choreographer Nick Power about his newest work, and discovered how hip hop and dance can connect people across oceans.

Tell me a little about your history as a dancer and choreographer?

I started out at school socials and blue light discos in my home town of Toowoomba, gunning for the first prize in the dance comp – a packet of chips and a can of coke. After moving to Brisbane, I started my own dance crew called Gravity Warriors. We were on the battle scene and travelling around doing competitions. I then began working with communities, using hip hop as a tool to engage with marginalised young people. My choreography began through running workshops. About ten years ago, I started getting opportunities to choreograph shows for companies such as Stalker Theatre and Tracks Dance. This is when I really started to focus on choreography.

What are the key experiences that brought you to this moment, the premiere of your second independent dance work?

After making work for companies and community projects I was hungry to discover what I would create if I made my own independent work. Creating my first work, *CYPHER*, was a very satisfying experience for me. I feel the work has echoes of my past dance experience within it. I loved seeing it go off into the world, watching it create an experience for people and sharing it with my community and peers.

What skills do you think you need to be a choreographer?

It's a large and varied tool kit that differs for each choreographer – but good instincts help. I learn so much every time I do a project. You have to want to learn; you have to seek out your mentors. This is the way I've gained the skills I have. As to what those skills are, well it's difficult to say. But they're in there.

Why do you think dance is an important art form?

Dance is one of the basic human instincts. We are so connected yet disconnected in society right now. The beautiful thing about dance is that it connects with people in a different way to words, images or screens;

it has its own language. It connects with people on a more instinctual and spiritual level.

Between Tiny Cities រវាងទីក្រុងតូច includes a dancer from Phnom Penh and a dancer from Darwin who both have no formal training. Can you tell me how this came about?

Through Tiny Toones, a crew in Phnom Penh who use breakdancing to inspire young people; and my connection with the D*City Rockers – a Darwin based b*boy crew. I've been working with the crew for the past ten years on projects with Tracks Dance and Darwin Festival as well as just jamming and hanging out. The first time the two crews came together was at the Darwin Festival in 2014 and it was crazy. *CYPHER* was premiering on the same night I was holding a Block Party at the festival club. All the b*boys from *CYPHER* plus D*City Rockers and Tiny Toones had a massive battle; it was so hype! From there, D*City and I did a residency at Tiny Toones in Phnom Penh. We then decided to move forward and create a show.

What is so special about the culture of hip hop?

Hip hop speaks to young people from predominantly marginalised backgrounds, giving them a voice and an artistic expression that they otherwise might not have. A highly skilled, inclusive, community-based culture connects on a local level and worldwide. It is pretty special.

How does it fit in contemporary choreography?

Hip hop exists in its own space and has a strong and defined context. To take it into a theatre you really have to have strong reasoning. For me the first question is why... after that comes the how.

Vanishing Point

Shian Law



Choreographer:

Shian Law

Collaborating

Choreographers:

Phillip Adams, Deanne

Butterworth, Jo Lloyd

Dramaturg:

Jo Lloyd

Video Artist:

James Wright

Photographer:

Christine Francis

Light & Set Design:

Matthew Adey

Sound Design:

Marco Cher-Gibard

Writer:

Eleanor Ivory Webber

Costume Design:

Andrew Treloar

8.45pm, Tue 14 –

Sat 18 Mar

60 mins

\$35 | \$30 | \$25

Performance Lecture

1pm, Sun 19 Mar

Meat Market

Enter 36 Courtney St,
North Melbourne

...the issue this time is to indicate the precise point in the present to which my historical construction will orient itself, as to its vanishing point.

— Walter Benjamin

Both hybrid performance project and two-year experiment, *Vanishing Point* explores the ambiguity of authorship and the possibility of preservation in performance art. Dancer Shian Law (Jo Lloyd, BalletLab, Lz Dunn, Lara Thoms) employs a range of (un)orthodox strategies including documentary, archiving, fabrication and outright theft, to unsettle the question: “Whose show is this?”

Trans-media artist and compulsive experimentalist, Law takes a quasi-archivist approach to document and historicise his bodily encounter with three choreographic works by Phillip Adams, Deanne Butterworth and Jo Lloyd. A team of documentary makers and a portrait painter record the elapsing time as he locates, excavates and performs the dance works.

Vanishing Point playfully and stealthily maps the constellation of lineage, questions of authenticity, and the multiple folds that frame a portrait of a contemporary artist.

Image: James Wright



Presented by Lucy Guerin Inc and Arts House
as part of Dance Massive

Split

Lucy Guerin Inc

Choreographer/Director:	Lucy Guerin	7pm, Thu 16 Mar – Sat 18 Mar &
Composer:	Scanner	7pm, Thu 23 Mar – Sat 25 Mar
Lighting Designer:	Paul Lim	3pm, Sun 19 Mar & Sun 26 Mar
Costume Designer:	Harriet Oxley	50 mins
Dancers:	Melanie Lane, Lilian Steiner	\$35 \$30 \$25
	Arts House	
		North Melbourne Town Hall
		521 Queensberry St,
		North Melbourne

This is a square, a stage, a world, a life. Space is getting less and time is getting shorter. We can all make sense of this dance.

In *Split*, dancers Melanie Lane and Lilian Steiner negotiate ever-diminishing dimensions of space and time. As our world contracts, the clock ticks faster, and bodies press closer.

With delicacy and complexity, this dance revels in Lucy Guerin's sharp, elegant, choreographic investigations, unfolding a mesmerising physical drama.

Featuring a musical score by UK composer Scanner, lighting design by Paul Lim and costumes by Harriet Oxley, *Split* is a thought-provoking structural meditation rendered in movement, delivered by one of Australia's most original dance companies.

Aeon

Lz Dunn



Concept/Artistic Lead:

Lz Dunn

Sound:

Lawrence English

Choreography:

Shian Law

Dramaturgy:

Lara Thoms

Production Manager:

Liz Young

Produced by:

Performing Lines

Commissioned by:

Mobile States

Performed with local

collaborators

7pm, Fri 17 Mar

3pm & 7pm, Sat 18 Mar –

Sun 19 Mar

75 mins

\$35 | \$30 | \$25

Warning:

Contains nudity. *Aeon* is an outdoor work involving a significant amount of walking.

Using computer modelling, scientists identify three simple rules that enable the synchronised movement of bird flocks: separation, alignment and cohesion.

Informed by flocking studies and queer ecology, *Aeon* is activated by silence, sound, civic responsibility and personal desire. A playful push through public space and private discomfort, this participatory experiment in group behaviour questions what it means to be natural.

Co-created by a team of multidisciplinary artists, *Aeon* lands a portable speaker in your

palm and invites you to walk between soaring clouds of wings and piles of pigeon poo, towards a paradoxical and uncertain horizon.

Aeon is an outdoor work involving a significant amount of walking. The work takes place in the vicinity of Royal Park and finishes near Melbourne Zoo.

Your exact starting location will be provided via SMS the day before the performance. On booking, it is essential you provide your mobile phone number (or a preferred phone number if you do not have a mobile phone).



Presented by Arts House as
part of Dance Massive

Deepspace

James Batchelor

Choreographer & Performer: James Batchelor
Performer: Chloe Chignell
Visual Artist: Annalise Rees
Sound Design: Morgan Hickinbotham
Lighting Design: Amelia Lever-Davidson

**5pm, 6pm, 7pm, 8pm,
Mon 20 Mar**
40 mins
\$35 | \$30 | \$25
Standing performance with
seats provided on request

Meat Market
Enter 36 Courtney St,
North Melbourne

Deepspace is an intimate performance combining dance, sound and installation. The work has grown out of a two-month residency aboard Australia's state-of-the-art marine research vessel *Investigator*.

Award-winning choreographer and performer James Batchelor (*Island, Metasystems*) and visual artist Annalise Rees travelled to one of the most remote places on earth to study volcanic, sub-Antarctic islands, Heard and McDonald island.

From simple curiosity to detailed inquiry, this mesmerising work examines what drives us as humans to encounter the unknown. A vertical exploration, a shift in scale, we seek to determine the boundaries and properties of things.

Playing at the intersection of the arts and sciences, *Deepspace* maps the terrain between rational deduction and intuitive feeling.

Tiny Slopes

Nat Cursio Co.

Direction/Choreography:

Nat Cursio

Collaborating Performers:

Alice Dixon, Melissa Jones,
Caroline Meaden, Francesca
Meale, Rae Franco, Amelie
Mansfield, Pyper Prosen,
Pixel Willison-Allen

Creative Contributors:

Travis Hodgson, Tamara
Saulwick, Byron Scullin,
Eugyeene Teh

7pm, Tue 21 – Sat 25 Mar

55 mins

\$35 | \$30 | \$25

Meat Market

Enter 36 Courtney St,
North Melbourne

Tiny Slopes is about learning to skateboard. And about risk, failure, humility and little wins.

The audience observes as accomplished dancers try to negotiate the new skill of skateboarding. Like a non-chronological danced-documentary without a finite end, the performers persistently progress through small calculated-risks and hard-earned triumphs within a devised structure that continues, during live performance, to bring them new challenges. Infiltrating the work are four

skate-savvy tweens, at once guiding spirits and apparitions of former selves, or perhaps just much-needed mentors.

A choreography of actions and problems, of fantasy and reality, *Tiny Slopes* explores director/choreographer Nat Cursio's ongoing interest in vulnerability and resilience, and how we learn and change as we age. Unfulfilled aspirations hover amongst the bruises and bounce backs as we ask ourselves, "What else can we do, what else can we be?"

Image: Gregory Lorenzutti



Divercity

Mariaa Randall



Artistic Director:

Mariaa Randall

Performer/Choreographer:

Henrietta Baird

Performer/Choreographer:

Waiata Teller

Projection, Sound &

Video Artist:

Keith Deverell

Women

**8.45pm, Wed 22 Mar –
Sat 25 Mar**

5pm, Sun 26 Mar

Men

Are invited from 9pm

Wed – Sat, or 5.15pm

on Sun

55 mins

\$35 | \$30 | \$25

Note:

This performance has
different start times for
women and men attending

Arts House

North Melbourne Town Hall

521 Queensberry St,

North Melbourne

When you live away from home and reside in the city, on someone else's land, does it change your relationship to country?

Bundjalung/Yaegl choreographer Mariaa Randall (*Blood on the Dance Floor, HA LF*) presents a playful and multilayered exploration of place, people, landscapes and language in *Divercity*.

Two female dancers, each living in separate Australian cities and belonging to two different Aboriginal countries, contemplate the

complexities of a transplanted life. Illuminated by an evocative filmic backdrop by video artist Keith Deverell, the women draw on contemporary and traditional dance practices, storytelling and ritual, to give shape and form to their connection to land and culture, and to share the layers of cultural diversity through dance.

Divercity celebrates belonging, shared meaning and cultural individuality.

Image: Keith Deverell



Presented by Arts House as
part of Dance Massive

Deep Sea Dances

Rebecca Jensen

Choreographed by:
Rebecca Jensen &
Performers
Production Design:
Matthew Adey

8.15pm, Wed 22 –
Sun 26 Mar
90 mins
\$35 | \$30 | \$25
Warnings: Nudity

Meat Market
Enter 36 Courtney St,
North Melbourne

A whale falls to the darkest depths. Once animal, now host, its carcass slowly decays, providing sustenance to alien ecosystems. Its matter is distributed through multiple pathways, intercepting in a spontaneous unfolding of divergent, yet equal, parts.

Choreographer and dancer Rebecca Jensen (*OVERWORLD*, *Deep Soulful Sweats*), along with a large ensemble of performers, attempts to reimagine systems and conditions required for change.

In a porous, fluid and volatile reality, a mass comes together to prioritise transition and transformation. *Deep Sea Dances* unfolds as structures weaken and a new ecology emerges.

In a world whose future remains uncertain, *Deep Sea Dances* looks for hope, drawing us away from the mainland, past the beach and into the abyss.

Image: Eliza Dyball

Presented by Arts House as
part of Dance Massive

Cockfight The Farm

Directors:

Kate Harman, Julian
Louis, Joshua Thomson
& Gavin Webber for
The Farm

Performers:

Joshua Thomson,
Gavin Webber

LX Designer:

Mark Howett

Sound Designer:

Luke Smiles

Set Designers:

Joey Ruigrok,
Joshua Thomson

Produced by:

The Farm &
Performing Lines

8.45pm, Fri 24 Mar

1pm & 8.45pm, Sat 25 Mar

1pm, Sun 26 Mar

70 mins

\$30 | \$25 | \$20

Meat Market

Enter 36 Courtney St,
North Melbourne

A cross between *The Office* and a cage fight, this game of comical one-upmanship builds to a moment of impact where everything is suspended. A flash of bared teeth, the desperation of needing to prove yourself versus the need to hold on to what you've got.

Cockfight explores the power play between men, the frailty of the ageing body and questions our culture's desperate desire for achievement. Skilfully enacting a full throttle

mash up of extreme physical risk-taking, graceful movement and slow-mo fight sequences, this darkly humorous and surprisingly tender piece of dance theatre, sees long-time collaborators Joshua Thomson and Gavin Webber reassess who is in charge.

At The Farm work is made in a collaborative process where everyone brings their expertise without being confined to it. All animals are equal.

Image: Kate Holmes



Always was, always will be

Arts House transforms into a meeting place to take a spirited look at our histories, traverse the landscape of the present, and cast our gaze to YIRRAMBOI — tomorrow.

YIRRAMBOI is a powerful celebration; a ten-day gathering of First Peoples from across Victoria and around the world, showcasing creative visionaries and cultural leaders on the lands of the Kulin.

We welcome three extraordinary female artists, who will each present week-long installations and investigations that re-frame notions of belonging, place, and community, climate change and water treaties, and the conjuring of future joy.

SHORE

Emily Johnson

Concept/Choreography/

Writing by:

Emily Johnson

Directed by:

Ain Gordon

Performed by:

Emily Johnson/Catalyst
and a 40-member Melbourne
cast and choir

Lighting Design by:

Heidi Eckwall

Lighting Supervisor:

Ben Hagen

Costume Design by:

Angie Vo

Scenic Design by:

Emily Johnson, Ain Gordon,
James Everest, Heidi Eckwall

Choir Lead:

Margot Bassett

Sound Engineer:

Joel Dundorf

Research & Administration:

Julia Bither, Yumi Tamashiro

Creative Producer:

Meredith Boggia

Original Soundscore

Composed by:

James Everest and
Nona Marie Invie with
Fletcher Barnhill

Melbourne SHORE

Project Producer:

Jody Haines

Know where you are and who you are with.

This is ceremony. This is tradition.

– Emily Johnson

SHORE is a multi-day performance installation of four equal parts: Community Action, Story, Performance and Feast. It is a celebration of the places where we meet and merge – land and water, performer and audience, art and community, past, present and future.

Over the course of a week, *SHORE* will include volunteer actions in partnership with local Indigenous and community organisations, a curated reading by Melbourne-based authors, theatrical performances that begin outdoors and move into the theatre, and will culminate in a giant, festive potluck feast.

Emily Johnson is a Bessie Award-winning choreographer and Guggenheim Fellow who makes body-based work. Originally from Alaska and now based in New York, she is of Yup'ik descent, and since 1998 has created work with her company – Emily Johnson/Catalyst – that considers the experience of sensing and seeing performance.

SHORE continues Arts House's ongoing exchange program with New York's Performance Space 122. The exchange program allows audiences to experience the thriving and innovative contemporary performance scene that Melbourne and New York, have come to represent.

Image: Erin Westover



SHORE

Community Action



Sat 6 May & Sun 7 May
Half – day
Location to be determined

Check the Arts House
website from January for
more details.

What does a place know? As much as a body
– Tim Carrier, *SHORE: Lenapehoking*

Developed by Emily Johnson/Catalyst in collaboration with the Native American Community Development Institute, Johnson will lead local participants through a community visioning process designed to imagine, map and generate a joyful future. This visioning will lead into two days of collective action - to which you are all invited during the YIRRAMBOI Festival.

A gathering; a merging of art and life, history and movement; a meditation on places of belonging – *SHORE: Community Action* literally (re)connects people to country around them. Previous actions have included: soil regeneration, planting and rubbish collecting in parks throughout Bdeota Otunwe (Minneapolis); a dune restoration project at Rockaway Beach in Lenapehoking (New York City); and planting and celebration as part of Indigenous Peoples' Day in D'zid'zela'ic/Dkhw'Duw'Absh (Seattle).

Image: Ian Douglas

SHORE

Story



7pm, Sat 6 May
5pm, Sun 7 May
90 mins
FREE

Arts House
North Melbourne Town Hall
521 Queensberry St,
North Melbourne

*Home is not static. It ebbs and flows.
Advances and recedes. That's the beauty of it.
It's not about a house or a static idea.
Home is a movement.*
– Bao Phi, *SHORE: Minneapolis*

SHORE: Story, is a curated reading by local authors. Developed in partnership with the Black Writers' Group, Victoria, local writers and curated by Emily Johnson/Catalyst, the reading features original work relating to home, place, land and country.

Writers, poets and storytellers will give voice to the infinite associations, connections and disconnections people have with, to and from, place and country. Conjured in the moment of reading to create a vital, localised context for our stories, memories and definitions of home, *SHORE: Story* powerfully explores displacement, belonging, our innate desire for connection, and how we locate home against an ever-shifting shoreline.

SHORE: Story callout for contributions will be open from Jan — Mar 2017. Please check the Arts House website for more details.

Image: Erin Westover

SHORE Performance



Fri 12 – Sat 13 May
7.30pm
100 mins
\$35 | \$30 | \$25

Arts House
North Melbourne Town Hall
521 Queensberry St,
North Melbourne

This work begins off-site and concludes at Arts House. Please check the Arts House website for details

In *SHORE: Performance* Emily Johnson takes you by the hand and leads you through the city.

Starting in Narm Melbourne's iconic Royal Park and winding its way through North Melbourne to Arts House, *SHORE: Performance* merges the powerful pull of place and history with movement, installation, sound and voice to create a dreamlike, immersive, and multi-sensory experience of connection and yearning.

Johnson, joined by a 40-strong local choir and a large group of professional and community dancers, joyfully jolts us into the moment and

asks us to both grapple with, and give ourselves over to, the ever-shifting, uncertain and essentially communal process of identity-making. On an open, unmasked stage, the performance moves between the intimate and mythical, contemplative and frenetic, individual and communal, offering new ways of seeing, being and connecting.

Artist, trickster, creature – Johnson and her collaborators take on many forms, in this transcendent, mysterious and fiercely alive performance.

Image: Ian Douglas

SHORE Feast



Sun 14 May
1pm – 5pm
FREE

Meat Market
5 Blackwood St,
North Melbourne

I want us to take more time with and for each other and the world. I want us to relish gathering together. I want us to see performance as a vital part of this, as a vital part of understanding and paying attention to the world and all of the stories in it.
– Emily Johnson

SHORE: Feast is a potluck celebration.

Inspired by Johnson's childhood, where her extended family would gather for harvest, *SHORE: Feast* invites you to dinner.

Everyone is asked to prepare and contribute a dish that has a special meaning or story behind it, and then share the recipe with others. These recipes will be collected on the day and then be

compiled into a *SHORE* Zine, and sent to all who have attended.

Marking the final event for *SHORE* and coinciding with the last day of the Yirramboi Festival, *SHORE: Feast* will see dancers, artists, writers, gardeners, children, families, audience and community members gather at the table to break bread, share their *SHORE* experiences, and eat delicious, homemade food.

Honouring the simple act of a shared meal, *SHORE: Feast* reconnects us to our sense of community, the rituals of foodmaking, the plants and animals that feed us, and the joy of celebration.

All are welcome.

Image: Erin Westover

The Violence of Denial

Genevieve Grieves

Exhibition:
Sat 6 – Sun 14 May
9am – 5pm
FREE

Arts House
North Melbourne Town Hall
521 Queensberry St,
North Melbourne

Public Talks:
The exhibition will be
accompanied by a series
of public talks by the artists
and guests, curated by
Genevieve Grieves

Thu 11 – Sat 13 May,
6.15pm
60 mins
\$10

Colonising histories surround us: they are evident in the names of streets, the statues of people that represent our past and the memorials where we are encouraged to remember. These memorial landscapes largely represent white, male narratives and are focussed on supporting the act and continuation of conquest.

The Violence of Denial is a creative collaboration and exhibition by Aboriginal women – facilitated by Worimi artist, filmmaker and storyteller Genevieve Grieves – who

come together to intervene in colonising narratives and landscapes. Together, they resist, reframe and undermine these representations, shifting local and national narratives of belonging and place. Their existing and new screen-based interventions interrogate histories, transforming the present, past and the future.

The Violence of Denial brings together works by artists Vicki Couzens, Dianne Jones and Julie Gough, along with a public talks program.

Image: Lament (Varaan Bundle) by Genevieve Grieves





Presented by Arts House as part of YIRRAMBOI

Long Water

Hannah Donnelly

Tue 9 – Sun 14 May
FREE

Arts House
North Melbourne Town Hall
521 Queensberry St,
North Melbourne

Open Studio
Hannah is opening her studio as the Arts House Listening Program Artist in Residence on Tue 9 May, 6pm – 7pm. Space is limited so please check the Arts House website for details

Supper Club
Following the Open Studio, will be a Supper Club, curated by Paola Balla. Discussing the role of strong women's voices in disrupting colonial narratives, Paola will talk matriarchy, healing and story with guests from across Arts House's YIRRAMBOI program

7pm – Tue 9 May
120 mins
\$20/\$15/\$15

Long Water will respond in sound and story to future water treaty.

As Arts House's Artist in Residence for the 2017 Listening Program, writer Hannah Donnelly will imagine a militarisation of water and water-having in climate trauma. Though this investigation she will speculate on cultural flows returning through water treaties and the survival of box gum woodlands. Will the song of

running water be held together by future women?

Hannah Donnelly is the creator of the *Sovereign Trax* Indigenous music culture blog, which showcases the work of contemporary Aboriginal and Torres Strait Islander artists. Her writing experiments with speculative fiction and future imaginings of Indigenous responses to climate change.

Image: Gabi Briggs

A storyteller, for SHORE

Artist Emily Johnson caught up with YIRRAMBOI Creative Director and fellow artist Jacob Boehme to chat about the role of community in storytelling and the power of performance.

Emily, I've heard you talk about *SHORE* as every part being dance. How do work with movement throughout *SHORE* ?

I have a very broad definition of what dance is; and that is that dance is our blood moving through our bodies, and our cells shifting stories that are stored in our bodies until they move out into the world. *SHORE* is a way that this definition of dance can be present in the world. I believe that dance is vital in the world and it can be a very active part of our communication. I wanted to create something where dance was present in many different places and atmospheres, with many different activities happening.

How does environment influence *SHORE*?

I always begin with my body as the thing that I create ideas and have ideas from. I think of how the work that I am making can be in conversation with place; with humans in that place, with other beings, with the ground, the trees, the sky, with people who stay there, and with people who come and go in that place. It's always shifting and it requires a huge amount of listening. I think about creating the work from a conversation base; even if that conversation isn't based on language.

A lot of the success of *SHORE* is in the community that you build in and around it. Have you always worked with community?

The process of working with community has evolved along with the other elements of my choreographic and artistic process. I have always wanted my work to meet people. I have always wanted my work to be important to the people who are spending time engaging in it and to the people who are part of making it. How I encourage that to happen has changed and evolved along the way. I'm at the point now where there's no separation between the studio choreographic process and the work with community process.

I've heard you talk about the four parts of *SHORE* as being the whole, but there are different access points through which audiences can enter into the work, without having to follow the whole ten day journey. Can you elaborate on that?

Logistically *SHORE* is a complicated structure with many organisations, people and places involved. But it's also very simple, as it's about gathering together and getting to know each other and where we are in an intuitive way. At the beginning, *SHORE* is about listening to many people's stories about connection or disconnection to place. Then we gather and do actual work in the world. By doing this, we are

creating a positive effect in the world whilst at the same time learning something about that world. I want us all to bring something, give something, learn something or share something of ourselves in these moments. I host each of those moments so that something like that might continue to happen and where conversations and relationships might develop. I get the most joy when I see those connections happening. Something I am learning over a course of time is that it's becoming more vital in our lives today to spend durational time together.

You speak about being a curator of conversations and I have heard you talk about the importance of language as well. Can you tell me about the importance of language?

When I speak about language being important, it's partly language in terms of identity and in terms of knowing and self-defining who you are in what language. Language to me can be verbal or non-verbal. My work is not verbally based because I see and recognise the importance of modes of communication.

In terms of everything you have spoken of as a contemporary First Nations artist working with many different communities, does *SHORE* in its foundation have any cultural context?

Essentially *SHORE* is an extension of my growing up; specifically the gatherings around harvest that my family would do. My extended family across Alaska would gather at the beach to harvest our salmon. This was intense work but also so fun and joyous. It was such a part of the cycle of our summers and our lives and learning growing. As kids, we learned the process of putting up the fish over the course of years. As we worked, we also had the joy of being with cousins, aunts, uncles and grandmothers. As we were picking the nets and working on the fish cleaning hill there were always stories being shared. Family times as a kid, when you're listening to these stories and hearing some of them over and over again, it makes you feel a part of something. Then of course, you are feasting and eating, while at the same time preparing feasting for your family for the future. To me *SHORE* is an iteration of all my listening to stories, working in the world, gathering together and feasting together. All of that to me is part of what makes performance. It's the drama, the work, the story and it's the sweat. It's all of that.

The joy in your face after you recalled that story was magnificent. If that's what is behind *SHORE*, then I so look forward to it. Thank you.



In Your Hands

10am – 6pm, Sat 20 –
Sun 21 May

Bookings available
from Mon 9 May from the
Arts House website

Arts House
North Melbourne Town Hall
521 Queensberry St,
North Melbourne

It is time to question reality.

An app linking you to someone you've probably never met; a catalogue of audio portrait confessionals; a sensory installation in total darkness; treasure hunts with strangers from afar, and a docu-fiction thriller spoken in the language of flowers.

Welcome to *In Your Hands* — a weekend of unique artworks and installations, and a chance to immerse yourself in an environment where engineered devices will connect you with strangers and stories across time and space.

Originally presented at Festival of Live Art 2016, *In Your Hands* (version 2.0) allows you to revisit these unique experiences individually, or as a collection over the weekend.

Dare to discover a lot about others, and maybe just a little about yourself.

In Your Hands includes —

***Alter* by Tamara Saulwick & Peter Knight**
***Are We the One?* by Keith Armstrong, David Finnigan & Robert Henderson**
***The Naked Self* by Tanya Dickson & Michele Lee**
***Vanitas* by Robert Walton & Jason Maling**

Image: Jody Haines



Company in Residence Action Hero

Action Hero is the brainchild of Bristol-based artists Gemma Paintin and James Stenhouse. Artistic accomplices in live art and adept manipulators of cultural memory, Gemma and James take over Arts House as our Company in Residence with three works that will entertain, provoke and unhinge in equal measure.

The duo mine pop cultural mythologies to uncover and unravel who we are and the complex world we live in.

Punchy, unsettling and utterly original, step into the arena and get ready for a seriously live, wild ride.

Hoke's Bluff Action Hero



Co-Created, Written & Performed by:
Gemma Paintin &
James Stenhouse
Co-Devisor & Performer:
Laura Dannequin
Lighting Design & Production Manager:
Jo Palmer

Dramaturg:
Deborah Pearson
Additional Text:
Nick Walker
Producers:
China Plate and
Mel Scaffold

**7.30pm, Wed 24 –
Sat 27 May**
80 mins (no interval)
\$40 | \$35 | \$30
All Action Hero shows
\$60 | \$50

Arts House
North Melbourne Town Hall
521 Queensberry St,
North Melbourne

Everything rests on this one free throw. On this one last shot. On this power play. On these last few seconds. Action Hero have got their game faces on. Bring it.

With a nostalgic yearning for the simplicity of a world that never really existed, *Hoke's Bluff* meets its audience on the bleachers and tells them an underdog story that's been told a million times before.

In this lyrical dissection of American mythology, performers Gemma Paintin, James

Stenhouse and Laura Dannequin channel the cheap sentimentality, cornball storylines and hackneyed formulas of the high school sports movie genre to find out what it means to be a winner (on the inside).

Amidst the cheerleaders, last-minute heroism, and teenage romance, this infectiously energetic and quietly contemplative theatrical work reveals the genuine beauty that hides behind the lip gloss and the locker room speeches.

Slap Talk Action Hero



**Co-Created, Written
& Performed by:**
Gemma Paintin &
James Stenhouse
Producer:
Mel Scaffold

11am – 5pm, Sun 28 May
6 hours
FREE
Audience are welcome to
enter and leave at any time,
early attendance
encouraged

Warning: Coarse language

Arts House
North Melbourne Town Hall
521 Queensberry St,
North Melbourne

Inspired by the self-aggrandising of boxers at a pre-fight weigh in, *Slap Talk* is a linguistic version of the fight itself and a reflection upon violence present in everyday language.

Intimate, unsettling and bitingly humorous, this durational work sees Gemma Paintin and James Stenhouse address each other, and the audience, via a live feed from a camera to a monitor. The relentless bombardment of violence portrayed by the media is interrogated and escalated as the performers rant, insult and

threaten each other in a cross between a political debate and a 24-hour news channel.

Over six hours, an autocue scrolls a continuous barrage drawn from daily life: a couple bickering, the hard sell of a shopping channel, the anger of the fire-and-brimstone preacher. As the rapid-fire slanging match accelerates and exhausts, the combatants veer off-script and words are emptied of meaning, *Action Hero* invite us to step out of the ring and contemplate our own collusion in language-as-violence.

Image: Action Hero

Wrecking Ball Action Hero



**Co-Created, Written
& Performed by:**
Gemma Paintin &
James Stenhouse
Lighting Design:
Jo Palmer
Dramaturg:
Deborah Pearson
Producer:
Mel Scaffold

**7.30pm, Wed 31 May –
Sat 3 June**
65 mins
\$40 | \$35 | \$30
All Action Hero shows
\$60 | \$50

Warning: Contains strong
language, flashing lights
& haze

Arts House
North Melbourne Town Hall
521 Queensberry St,
North Melbourne

A male photographer is taking a photograph of a female celebrity. She wants to be reinvented. She wants to be For Real.

Wrecking Ball is about consent, power, authorship and putting words in other people's mouths. It's about the seductive power of make-believe. That's not a real pineapple she's holding. That's not a real esky full of beers.

Image: Action Hero

Those aren't her real thighs. Those aren't his real feelings. But does the 'real' really matter?

In this funny, surreal and unsettling new play for two performers and an audience, Bristol's performance mavericks *Action Hero* question who is really in control and how subtle abuses of power shape our relationships – with art, language and with each other.

Watching the watcher

Who looks where? When? Is the audiences gaze deliberately constructed? Are we all avidly watching? Or are we the watched? We asked Gemma and James of Action Hero to tell us all how they work with gaze in their live-art performances.

- Gemma Our work has been called live art and it has been called theatre, but the label isn't important; we just want to make brilliant live events that people love and are inspired and surprised by. All three of the shows – *Wrecking Ball*, *Slap Talk* and *Hoke's Bluff* – have quite different ways of inviting the audience to look or to watch the piece of work.
- James In lots of ways the way we make work is about transposing a real life context into a staged context.
- Gemma And this allows different possibilities! There are so many different lenses we create between the work and the audience.
- James These possibilities also come about because of the way we play with forms and mediums. Take *Slap Talk*, it is six hours long so this influences the way the audience ends up viewing what's happening.
- Gemma We tend to ask the audience to watch us in a unique way for each of our shows. In *Slap Talk*, the audience see us in a close-up way through the use of video monitors. The audience experience a very intimate way of seeing us and our faces.
- Gemma We are often thinking about making work in the sense of how a series of pictures might be created; thinking of the rhythm and the tempo of those pictures and how you zoom in and out. It's about thinking in a choreographic and cinematic language, and making a translation of those particular things into a live medium.
- James All of our work has a way of moving the audience's gaze. Like in *Wrecking Ball*, the audience are voyeurs to a relationship that's right in front of them and at other times, the gaze is much more complicit and the audience becomes a part of what's happening. *Hoke's Bluff* continually shifts the audience's gaze; there are some moments where we almost pan in and out into small, personal, intimate moments that feel very voyeuristic.
- Gemma There is something that links all three shows that I hadn't thought of before we had this chat, and that's how we construct the eye of an audience member as something else. Like in *Wrecking Ball*, where we are constructing the eye of the performer to that of a photographer's gaze. There is something really interesting about constructing the work so the audience views the work in a certain way. We create a lens through which they look at the action on the stage.
- Gemma Paintin and James Stenhouse live in Bristol, UK, and create performances together under the name Action Hero. Their ongoing interests lie in the iconography of popular culture and its use; both as a weapon and as a shared cultural memory, and although their work manifests many different forms, the live experience is at the heart of everything they do.

Queer Family Portrait

Curated by Lz Dunn & Karen Therese



A partnership between
Arts House and Midsumma

2-5pm, Sat 4 Feb
Free event but bookings
required

Arts House
North Melbourne Town Hall
521 Queensberry St,
North Melbourne

Whether you love or tolerate your own, families come in all shapes and sizes and from across the entire spectrum of the rainbow.

In our post-binary gender-fluid world, what can we learn from the generations above and below us? And how can we reconfigure 'family values' when we're flying with our flock somewhere over the rainbow?

Arts House and Midsumma invite you to a family get-together with local LGBTQIA+ artists to think through what a *Queer Family Portrait*

might look like. An afternoon of short works, presentations and discussions for the whole rainbow; bring a plate, bring your friends, kids parents, siblings, pets, tribe and anyone you love for a celebration and inquiry into what family means today.

As part of *Queer Family Portrait*, we will be releasing a limited number of opportunities to have your 'Queer Family' portrait taken by local photographers.

Bookings available from Mon 23 Jan.

YIRRAMBOI Supper Club

Hosted by Paola Balla, this Supper Club will uncover the role of strong women's voices in disrupting colonial narratives. Join Paola and artists Hannah Donnelly, Genevieve Grieves and Emily Johnson, as they talk matriarchy, healing and story.

7pm – Tue 9 May
120 mins
\$20/\$15/\$15

The Listening Program

Immerse yourself in Arts House's collection of audio-driven works in The Listening Program. Launched in 2016, this curated space houses a growing archive of sound and audio works made by Arts House artists past and present, along with podcasts from across our public program, including Q&As and Supper Clubs.

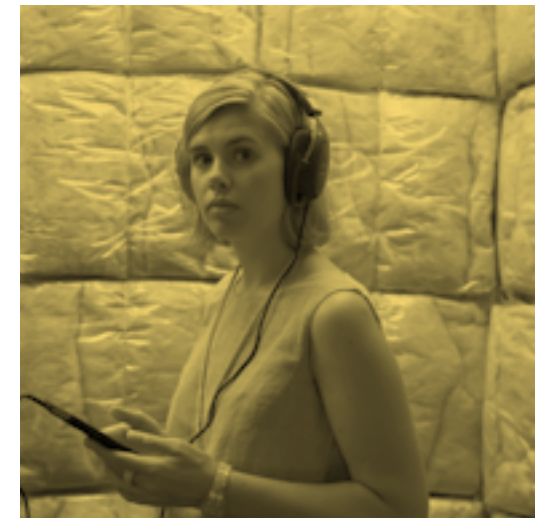
The Listening Program is also home to an Artist in Residence program that supports emerging and established artists working across the fields of sound art, composition, electronic music, sound innovation and audio-driven works.

Season 1 Artist in Residence is Wurundjeri speculative fiction writer and creator of Sovereign Trax music blog, Hannah Donnelley.

Image: Anthony Balla



Image: Jody Haines



CultureLAB

Research and development is crucial to the life cycle of a strong contemporary arts culture. For this reason, Arts House provides time, space and financial assistance for independent artists and companies to explore, experiment, investigate and create. Through CultureLAB, Arts House offers dedicated on-site creative developments for artists across all art forms.

CultureLAB projects taking place in Season 1 2017 include Nat Cursio for *Tiny Slopes*, and live art practitioners One Step At A Time Like This and Lara Thoms. Sign up to our enews for CultureLAB call-out details.

Refuge LAB

The Refuge LAB is a space where artists, scientists, emergency management organisations, Indigenous knowledge leaders and the local North Melbourne community will come together to plan, hack, imagine and develop projects and ideas in preparation for our Arts House *Refuge* event in November 2017. *Refuge* is a five-year project that seeks to investigate arts and culture's role in developing preparedness and building community resilience for climate-related disasters.

4 Walls

4 Walls is exactly what is on offer in this space support program, giving independent artists 24-hour access to Arts House spaces as they become available. Contact Arts House to find out more.

ACMI X hot desk

Arts House has a hot desk at ACMI X; a co-working studio for artists and businesses in the creative industries located at Southbank. The Arts House desk at ACMI-X offers space designed by Six Degrees, access to high-speed wi-fi, shared facilities and access to a curated events program. Arts House is inviting expressions of interest from independent artists requiring desk space for their creative practice from January – June 2017. The desk is available in weekly blocks (Monday – Sunday). Check the Arts House website for information on how to apply.



Image: Bryony Jackson

Artists in Residence

In Season 1 2017, Arts House Artists in Residence include Emily Johnson with her work *SHORE* and Hannah Donnelly as part of The Listening Program.

2nd Indigenous Choreographer's Residency Supported by City of Melbourne through Arts House

February and March 2017

Concept and curation by Jacob Boehme and Mariaa Randall

Following the first successful National Residency in 2015, Arts House hosts the second Indigenous Choreographer's Residency as part of Dance Massive and in the lead-up to YIRRAMBOI. The second Indigenous Choreographer's Residency will give four emerging and established Victorian choreographers the opportunity to research, develop and share existing choreographic ideas and to work towards new contemporary dance works.

Asian Producers Platform Camp (APPCAMP)Australia

APPCAMP warmly invites the Australian performing arts industry (artists, producers, arts organisations, students and funders) to Arts House to meet with and hear from arts producers from around the Asia Pacific region.

Meet the APPCAMPers Networking Function

7.30pm – 9.30pm, Tue 21 Feb

APPCAMP Australian Research Presentation

2pm – 5.30pm, Sat 25 Feb

For more information on APPCAMP –
asianproducersplatform.com



Image: Hikiji Nobuniko

Project Supporters

Asia TOPA is a joint initiative of the Sidney Myer Fund and Arts Centre Melbourne and is supported by the Australian and Victorian governments. Arts House gratefully acknowledges the financial support of the Sidney Myer Fund and Arts Centre Melbourne.

Bunny is supported by Arts House and Asia TOPA. *Bunny* was originally commissioned by Campbelltown Arts Centre (AUS), co-produced by The Substation (SIN), with support from the Playking Foundation (AUS), Australia Council for the Arts, Victorian Government through Creative Victoria, the National Arts Council (SIN), Singapore International Foundation, Abrons Arts Center (NYC) and Tanzfabrik (BER).

Time's Journey Through a Room is produced by chelfitsch; associated production by precog. It has been co-produced by: Kyoto Experiment/ROHM Theatre Kyoto, Kunstenfestivaldesarts, Festival d'Automne à Paris, Künstlerhaus Mousonturm Frankfurt, FFT Düsseldorf, La Bâtie – Festival de Genève, HAU Hebbel am Ufer, and the SPRING Performing Arts Festival Utrecht. chelfitsch is supported by the Agency for Cultural Affairs Government of Japan (2016) with the cooperation of Nishi-Sugamo Arts Factory, Suitengu Pit and the Kyoto Art Center Artist in Studio Program. Time's Journey Through A Room is supported by the Sidney Myer Fund and Arts Centre Melbourne.

Kagerou – Study of Translating Performance is supported by the Japan Foundation, the Sidney Myer Fund and Arts Centre Melbourne. Hamanaka Company is supported by Seinendan Young Directors Series.

Lukautim Solwara (look out for the ocean) was commissioned by Next Wave and Arts Centre Melbourne for Asia TOPA: Asia-Pacific Triennial of Performing Arts. This project is supported by Creative New Zealand, ACCA and Arts House. Next Wave is supported by Creative Victoria and City of Melbourne. Asia TOPA is a joint initiative of the Sidney Myer Fund and Arts Centre Melbourne and is supported by the Australian and Victorian Governments.

After Shock: Artists Talk is supported by the Sidney Myer Fund and Arts Centre Melbourne.

APPCAMP is hosted by Performing Lines Australia and Live Performance Australia with The Steering Committee for the Producer Korea, Performing Arts Alliance Taiwan and Open Network for Performing Arts Management Japan. *APPCAMP* is supported by the Australia Council for the Arts, Arts Council Korea, National Culture and Arts Foundation, Taiwan, and the Japan Foundation. Venue supporters of *APPCAMP* Melbourne include Arts Centre Melbourne, The Substation, Arts House and Footscray Community Arts Centre.

Water Futures is an Asia Pacific knowledge exchange and transdisciplinary laboratory focused on sustainable water futures presented by Arts House, TippingPoint Australia and Arts Centre Melbourne's KMATS Endowment Fund, in association with Future Earth Australia.

Between Tiny Cities 微細な都市 has been assisted by the Australian government through the Ministry for the Arts' Catalyst—Australian Arts and Culture Fund, the Australia Council, its arts funding and advisory body, Artback NT and the City of Melbourne through Arts House.

Tangi Wai...the cry of water was originally commissioned by Performance Space (Sydney). The Dance Massive Season is supported by the Australian Government through the Australia Council, its arts funding and advisory body, Artful Management and the City of Melbourne through Arts House.

Vanishing Point has been supported by Creative Victoria, Besen Family Foundation, Tanja Liedtke Foundation and the City of Melbourne through Arts House. *Vanishing Point* was developed through Arts House's CultureLAB with the assistance of Creative Victoria.

Lucy Guerin Inc is supported by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body; the Victorian Government through Creative Victoria's Organisation Investment Program; and the City of Melbourne, through its triennial funding.

Aeon is produced by Performing Lines and was commissioned by Mobile States. *Aeon* was developed at Vitalstatistix as part of their Adhocracy program and has been supported by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body; the Victorian Government through Creative Victoria; and the City of Melbourne through Arts House.

Deepspace has been supported by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body; the ACT Government through Screen ACT; and the City of Melbourne through Arts House. *Deepspace* was developed through Arts House's CultureLAB with the assistance of Creative Victoria.

Tiny Slopes has been supported by The Besen Family Foundation, The Australia Council for the Arts, Creative Victoria, The City of Melbourne Arts Grants Program, The Coopers Malthouse and the City of Melbourne through Arts House. *Tiny Slopes* was developed through Arts House's CultureLAB with the assistance of Creative Victoria.

Diversity is supported by the Victorian Government through Creative Victoria and the City of Melbourne through Arts House. *Diversity* was developed through Arts House's CultureLAB with the assistance of Creative Victoria.

Deep Sea Dances has been supported by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body; and the City of Melbourne through Arts House. *Deep Sea Dances* was developed through Arts House's CultureLAB with the assistance of Creative Victoria.

Cockfight by The Farm with Performing Lines, originally commissioned by NORPA and supported by DanceNorth, Townsville; the Centre for Contemporary Arts, Cairns (COCA);Arts Queensland. The Dance Massive season is supported by the City of Melbourne through Arts House. The Farm is supported by the City of Gold Coast.

Yirramboi First Nations Arts Festival is produced by the City of Melbourne, with support from Creative Victoria.

SHORE is a project of Creative Capital and Native Arts and Cultures Foundation, Inc. *SHORE* is made with support from The McKnight Foundation; a Joyce Award; Carolyn Foundation; and MAP Fund, a program of Creative Capital supported by the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation. *SHORE* has been supported by residencies at the Maggie Allesee National Center for Choreography, the Robert Rauschenberg Residency, and Headlands Center for the Arts. Research for *SHORE* was supported by a grant from the Doris Duke Foundation to Build Demand for the Arts. *SHORE* is supported by Mid Atlantic Arts Foundation through USArtists International in partnership with the National Endowment for the Arts and the Andrew W. Mellon Foundation.

In Your Hands was commissioned by Arts House with support from the Australia Council's New Digital Theatre Initiative.

Slap Talk is created, written and performed by Gemma Paintin & James Stenhouse. Developed with the support of Caravan and BIOS, Athens. *Slap Talk* began in The Darkroom, China Plate's development space for writing and performance. Supported by Theatre Bristol's Company Producer, Mel Scaffold.

Hoke's Bluff is created, written and performed by Gemma Paintin & James Stenhouse. Co-produced by China Plate and Warwick Arts Centre. Co-commissioned by Bristol Old Vic Ferment. Funded by Arts Council England. Supported by Theatre Bristol's Company Producer, Mel Scaffold.

Wrecking Ball is created, written and performed by Gemma Paintin & James Stenhouse. Commissioned by the Spring Festivals Commission 2015: Sprint, Watch Out, Mayfest, Pulse and Latitude Festival. Seeded by greenhouse, a Farnham Maltings initiative, and developed with the support of the National Theatre Studio, The Point, Eastleigh and The West End Centre. Supported using public funding by the National Lottery through Arts Council England.

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TippingPoint

North Melbourne**A** Arts House

521 Queensberry Street,
North Melbourne VIC 3051

General enquiries: (03) 9322 3720
Bookings: (03) 9322 3720

Public transport:
Tram 57 – Stop 12, corner Queensberry
& Errol Streets, North Melbourne

M Meat Market

Enter 36 Courtney St,
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W Wheelchair Access

Arts House venues are wheelchair accessible,
however certain performances may be
restricted. Please discuss all access
requirements with ticketing staff when booking.

For access enquiries contact Arts House via
artshouse@melbourne.vic.gov.au or on
(03) 9322 3720.

Large Print Program

A large print copy of the
program guide is available online
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How to Buy Tickets

Tickets can be purchased online at
artshouse.com.au or by phone on
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Please note there will be a \$1.50 transaction
fee per booking when booking online or
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Concession & Student Tickets

Concession prices apply to persons who
are aged 14 years and under, full pensioners,
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Full-time and part-time students are able to
attend specific shows for a discounted price.
You must have a valid student card to access
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Purchase tickets to 3 or more Dance Massive
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Packages are available through one central
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presented at all three venues (Arts House,
Dancehouse, Malthouse). Visit
dancemassive.com.au for information.

Refunds & Exchanges

Arts House regrets it is not possible to refund
completed bookings, except as required by the
LPA Ticketing Code of Conduct. Exchanges
are only permitted for another performance of
the same event, and must be arranged via the
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Get here green and we'll keep the tickets lean.
Arts House is paving the way to a more
sustainable future with Green Tix for Nix. For
certain performances, if you get here 'green'
you'll pay nothing to see the show. We will want
to see your bike helmet, freshly touched-off myki
or smokin' sneaker soles when you arrive.

A limited allocation of tickets to each of the
following performances are available for ticket
holders who follow the simple rule - get to the
event without using a car:

Time's Journey Through a Room
Fri 10 Feb, 7.30pm

Kagerou - Study of Translating Performance
Thu 16 Feb, 7.30pm

Hoke's Bluff
Thu 25 May, 7.30pm

Wrecking Ball
Thu 1 Jun, 7.30pm

Although your ticket is free, you will incur a
\$1.50 transaction fee and will need to book in
advance – either online at artshouse.com.au
using the promo code 'GREEN', or by phone on
(03) 9322 3720. Green Tix are limited to two per
person and are available two weeks prior to the
performance date.

Locals Discount

If you're a 'local', you can purchase tickets to
all Arts House presented events at concession
prices. You'll just need to show us proof of
residence when you pick up your tickets – all
residents of North Melbourne, West Melbourne,
Kensington and the CBD are eligible.


Book online at artshouse.com.au using
the promo code 'LOCAL' or by phone on
(03) 9322 3720.

Season 1			Calendar		
February					
Thu 2 – Sun 5 Bunny Luke George and Daniel Kok 7pm, Thu 2 – Sat 4 3pm, Sun 5 120 mins Meat Market \$35 \$30 \$25 Warning: Adult concepts					
Sat 4 Queer Family Portrait Supper Club A partnership between Arts House and Midsumma Curated by Lz Dunn and Karen Therese 2pm – 5pm Arts House					
Thu 9 – Sun 12 Time’s Journey Through a Room chelfitsch 7.30pm, Thur 9 – Sat 11 5pm, Sun 12 75 mins Arts House \$45 \$35 \$30 Green Tix for Nix: Fri 10					
Sun 12 After Shock: Artists Talk Bookings recommended 3pm – 4.30pm Arts House FREE					
Wed 15 – Sat 18 Kagerou – Study of Translating Performance Hamanaka Company and Seinendan Young Directors Series 7.30pm 50 mins Arts House \$45 \$35 \$30 Green Tix for Nix: Thu 16					
Thu 23 Water Futures 8.45am – 5.45pm Arts Centre Melbourne \$45 \$30					
March					
Tue 14 – Sat 18 Between Tiny Cities រវាងទីក្រុងតូច Nick Power 8.45pm 60 mins Arts House \$35 \$30 \$25					
Tue 14 – Sat 18 Tangi Wai... the cry of water Victoria Hunt 7pm, Tue 14 – Sat 18 60 mins Meat Market Warnings: Nudity, strobe and laser lighting \$35 \$30 \$25					
Tue 14 – Sat 18 Vanishing Point Shian Law 8.45pm 60 mins Meat Market \$35 \$30 \$25					
1pm, Sun 19 Performance Lecture FREE					
Thu 16 – Sun 26 Split Lucy Guerin Inc 7pm, Thu 16 – Sat 18 7pm, Thu 23 – Sat 25 3pm, Sun 19 & Sun 26 50 mins Arts House \$35 \$30 \$25					
Fri 17 – Sun 19 Aeon Lz Dunn, Lawrence English, Shian Law and Lara Thoms 7pm, Fri 17 3pm & 7pm, Sat 18 – Sun 19 75 mins Royal Park \$35 \$30 \$25 Warning: Contains nudity. <i>Aeon</i> is an outdoor work involving a significant amount of walking.					
Mon 20 Deepspace James Batchelor 5pm, 6pm, 7pm, 8pm 40 mins Meat Market \$35 \$30 \$25 Standing performance with seats provided on request					
Tue 21 – Sat 25 Tiny Slopes Nat Cursio Co. 7pm 55 mins Meat Market \$35 \$30 \$25					
Wed 22 – Sun 26 Divercity Mariaa Randall Women 8.45pm, Wed 22 – Sat 25 5pm, Sun 26 Men 9pm, Wed 22 – Sat 25 5.15pm, Sun 26 55 mins Arts House \$35 \$30 \$25 Note: This performance has different start times for women and men attending					
Wed 22 – Sun 26 Deep Sea Dances Rebecca Jensen 8.15pm 90 mins Meat Market \$35 \$30 \$25 Warning: Nudity					
Fri 24 – Sun 26 Cockfight The Farm 8.45pm, Fri 24 1pm & 8.45pm, Sat 25 1pm, Sun 26 70 mins Meat Market \$30 \$25 \$20					
May					
Sat 6 – Sun 7 SHORE: Community Action Emily Johnston/Catalyst Half-day Details on Arts House website					
Sat 6 – Sun 7 SHORE: Story Emily Johnston/Catalyst 7pm, Sat 6 5pm, Sun 7 90 mins Arts House FREE					
Sat 6 – Sun 14 The Violence of Denial Genevieve Grieves 9am – 5pm Arts House FREE					
Tue 9 YIRRAMBOI Supper Club 7pm 120 mins Arts House \$20/\$15/\$15					
Tue 9 – Sun 14 Long Water Hannah Donnelly Arts House FREE					
Tue 9 Long Water Open Studio 6pm 60 mins Arts House FREE					
Thu 11 – Sat 13 The Violence of Denial Public Talks Genevieve Grieves (lament) 6.15pm Arts House \$10					
Fri 12 – Sat 13 SHORE: Performance Emily Johnston/Catalyst 7.30pm 100 mins Arts House Note: This work begins offsite. Check the Arts House website for details \$35 \$30 \$25					
Sun 14 SHORE: Feast Emily Johnston/Catalyst 1pm – 5pm Meat Market FREE					
Sat 20 – Sun 21 In Your Hands Presented by Arts House 10am – 6pm Arts House Bookings open May 9					
Wed 24 – Sat 27 Hoke’s Bluff Action Hero 7.30pm 105 mins (no interval) Arts House \$40 \$35 \$30 All Action Hero shows \$60 \$50 Green Tix for Nix: Thu 25					
Sun 28 Slap Talk Action Hero 11am – 5pm 6 hours Arts House FREE Warning: Coarse language					
Wed 31 May – Sat 3 Jun Wrecking Ball Action Hero 7.30pm 65 mins Arts House \$40 \$35 \$30 All Action Hero shows \$60 \$50 Green Tix for Nix: Thu 1 Jun Warnings: Contains strong language, flashing lights & haze					


Arts House

521 Queensberry St,
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Arts House, as a key program of the City Of Melbourne, is Melbourne's centre for contemporary and experimental performance and interactive artforms, providing a nexus for cultural expression and social connection in a city environment. We support new and diverse ways to make and experience art. We produce and present art which is participatory and experiential, interdisciplinary and trans-disciplinary, curated through a balance of provocation, responsiveness and collaboration with artists and audiences.

Arts House acknowledges the traditional land upon which we are located, of the Wurundjeri and Boon Wurrung people of the Kulin nation, and pay our respect to Elders both past and present and, through them, to all Aboriginal and Torres Strait Islander people.



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