

Presented by Arts House
as part of YIRRAMBOI

SHORE in NARRM (Melbourne) Emily Johnson/Catalyst

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Image: Erin Westover

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Sat 6 – Sun 14 May

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artshouse.com.au

SHORE in NARRM
(Melbourne),
6 - 14, May 2017

SHORE in NARRM (Melbourne) is created by Emily Johnson/Catalyst and is presented in four equal parts -

SHORE in NARRM: Story
(a curated reading),
6 - 7 May

SHORE in NARRM: Community Action (volunteerism),
6 - 7 May

SHORE in NARRM: Performance,
12 - 13 May

SHORE in NARRM: Feast
(potluck celebration),
14 May



Image: Natalia Perez

Artist Statement

SHORE is part of a series of works I have made in the past decade - responses to displacement, to feeling disconnected from place, people, ceremony and tradition. It actually began well before I started making dances. I suppose it began when I moved from my home in Alaska - the place I grew up and the place my ancestors are and come from. I am afforded many opportunities with this move, now almost twenty years past, but I am always in the midst of a longing for home. I miss the large family gatherings where we come together to harvest, put up salmon and to butcher moose my dad hunted. These gatherings include intense work, but in that work there is tradition: knowledge (how to smoke your salmon strips just right); the passing of knowledge (my young nephew learning to do what I did at his age); food, of course, because we always eat together; stories; jokes and drama. We share the work, our time together and then through the year we share the bounty. This is the kind of tradition I miss.

SHORE in NARRM (Melbourne) is made with hand-dug clay from Melbourne, from stories and songs people have offered. It is made of wattle-seed damper, strawberry gum tea and wallaby sausage. It has been made by hundreds of people, traditional land owners, elders, long time residents, newly arrived refugees, teachers, students, administrators and artists who came together to think about what we want: for our well being, for the well being of our loved ones and kin, for our broader communities and for our world and all the beings in and of it. We've voiced these wants. They are moving in the world now. *SHORE in NARRM* is a tree in Royal Park, a tree I visit almost daily when I am here. It is the medicinal, culinary, healing plants that accompany us from Story to Community Action, to Performance to Feast. It is all the people, histories and energy you see on stage. It is also all the people, histories, and energy you won't see but have held this work, bolstered it here in its making.

How do we listen to one another? To the land? How do we hear the voiced wants and stories of individuals, of communities, of trees? Can this listening be a way to actively engage and connect not only with the present (where we are and who we are with), but also the past and future? Can we be reminded of the possibilities, of the histories—known and unknown—embedded in each of us and in each place? Know where you are and whom you are with. This is ceremony. This is tradition.

I have been so honored to be here. To meet all of you. To learn and listen to you, to this place I now love too. Thank you for being here.

— Emily Johnson

SHORE Credits

Catalyst Artistic Director

Emily Johnson

Creative Producer/ Manager

Meredith Boggia

Managing Director and Special Projects Coordinator

Yumi Tamashiro

Press Representative

Janet Stapleton

Research Consultant

David Sheingold

Emily Johnson/Catalyst

Advisory Circle

Mona Smith, Terri

Yellowhammer

Support

SHORE in NARRM

(Melbourne) is presented

by Arts House City of

Melbourne, YIRRAMBOI

First Nations Festival

and in partnership with

We-Cycle, St. Joseph's

Flexible Learning Center,

Blak Writers Group

Victoria, St. Kilda

Indigenous Plant Nursery,

Patrick Belford, Inner City

Nature, Fair Share Fare

with Jen Rae, Vicki

Couzens, Aunty Esther

Kirby, Aunty Rochelle

Patten, Lorna Hannan

and Kate Hill.

SHORE is made possible

by the New England

Foundation for the Arts'

National Dance Project,

with lead funding from

the Doris Duke Charitable

Foundation and The

Andrew W. Mellon

Foundation, with

additional support from

the National Endowment

for the Arts. SHORE is

A Project of Creative

Capital and Native Arts

and Cultures Foundation,

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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

is supported by a

grant from the Doris Duke

Foundation to Build

Demand for the Arts.

This engagement 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.

SHORE has toured to

Minneapolis,

Lenapehoking (New

York City), Yelamu (San

Francisco), Tuggeght

Beach in Homer, Alaska,

and *D'id'elal'ic'*

Dkhw'Duw'Absh,

(Seattle).

SHORE in NARRM: Story

Saturday, 6 – 7 May

Sat 7pm, Sun 5pm

Sunday 7 May, 5pm

Arts House

521 Queensbury St.,

North Melbourne

Free, registration

requested

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

Presented in partnership

with Emily Johnson /

Catalyst, Arts House, Blak

Writers Group Victoria

and St. Kilda Indigenous

Plant Nursery

Curated by Emily

Johnson

Featuring Dr Tyson

Yunkaporta, Marita

Dyson, Black Birds -

Ayesha Ash & Emele

Ugavule, Jax Jacki Brown,

Angelina Hurley, Kat

Clarke, Vicki Couzens,

Amy Prceвич and

Yaraan Bundle

Dr Tyson Yunkaporta

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Dr Tyson Yunkaporta is a Bama fulla with multiple ties

to peoples from every state on the mainland. He has

spent the last two decades in education at primary,

secondary and tertiary levels, holds a doctorate in

education and currently works as a senior lecturer at

Monash University. He has worked on Indigenous

language programs and has created Indigenous

knowledge frameworks with communities all over

Australia. Through art, craft and research

he explores Aboriginal cognition and wellbeing arising

from Indigenous ways of doing, knowing, being and

valuing. He lives within strong connections to culture

and community and works strictly within the bounds of

these relational disciplines. He has won multiple

awards for innovative approaches and thinking

developed at the interface of these competing

accountabilities. He designs "sacred encounters" to

facilitate the cultural desire that is needed for the

growth of cross-cultural awareness.

Marita Dyson

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Marita Dyson is a multidisciplinary artist working in

songwriting, performance and visual art, and co-

founder of band The Orbweavers. Marita is currently a

Creative Fellow at State Library of Victoria, undertaking

research to produce a suite of songs about Melbourne

waterways. Her previous projects include

collaborations with The Letter String Quartet, and

songwriting commissions for City of Yarra and ABC TV.

Through February Marita co-produced and presented

a series on community broadcaster RRR FM exploring

connections between people and place, called

Streets of Your Town.

Black Birds

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Black Birds is a Sydney based co-operative led by

core members, Ayesha Ash & Emele Ugavule. Each

project aims to dissect & document the female

Non-Indigenous Black and Brown diasporic experience

in Australia through art & performance in a variety of

mediums & spaces - theatrical & nontheatrical.

Black Birds have produced two theatrical

performances *Festival Fatale* & *Community Reading*

Room a visual art installation (aMBUSH Gallery) & an

experimental short film (aMBUSH Gallery & Footscray

Community Arts Centre).



Image: Erin Westover

SHORE in NARRM: CommunityAction

Jax Jacki Brown

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Jax Jacki Brown is a disability and LGBTI activist, writer, spoken-word performer, public speaker, disability sexuality educator and workshop facilitator. Through her presentations at conferences and universities, and her extensive publications, she provides a powerful insight into the reasons why society needs to change, rather than people with disabilities.

Angelina Hurley

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Angelina Hurley is an emerging Aboriginal writer from Brisbane, who has worked in Indigenous arts for 25 years. In 2011 she was awarded the Australian-American Fulbright Commission's Indigenous Scholarship. Angelina is undertaking a Doctorate of Creative Arts at UTS, encompassing television scripts, and an exegesis entitled '*Blak Comedy and Indigenous Cultural Perspectives on Humour*'.

Kat Clarke

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Kat Clarke is a multi-talented creative from the Wimmera. Being a proud Wotjobaluk woman, Kat takes pride in being active with both her own community and the Aboriginal community in Melbourne. Having graduated from RMIT with a specialty in writing and film, Kat dreams of one day developing her own business that is focused around the Creative Arts Industry, where she aims to incorporate a learning environment for disadvantaged cultural groups and low socio-economic groups that supports creative talent and encourages self-worth and self-management.

Vicki Couzens

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Vicki Couzens is a prominent artist and Gunditjmarra Keerray Woorroong woman from the Western Districts of Victoria, who plays an active role in promoting the culture of her people. She has served on the boards of the Koorie Heritage Trust Inc and the Victorian Corporation for Aboriginal Languages. A number of Vicki's paintings have been acquired by the National Gallery of Victoria. Additionally, she has played a prominent role in major public art projects including birrarung wilam on the bank of the Yarra River in Melbourne with other Indigenous artists Treahna Hamm and Lee Darroch. She had a central role, as Artistic Director, of the state-wide Possum Skin Cloak project which was presented during the Melbourne Commonwealth Games in 2006.

Amy Prcewich

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Amy Prcewich is an artist and educator interested in space, materiality and collective understandings of history and culture. She has exhibited at Meat Market, North Melbourne and The Substation, Newport and has developed public programs at the Art Gallery of New South Wales. Amy is currently investigating Sculpture and Spatial Practice at RMIT University.

Blak Writers Group, Victoria

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The Blak Writers' group is an affiliation of First Nations writers in Melbourne who use storytelling and writing as a way to give voice to Aboriginal ideas and knowledges, through all forms of the literary arts. Members participate in arts, literary and community events, and are published online, in literary magazines and in book form.

Day 1

Saturday 6 May, 10am - 2pm
WeCycle, Batman Park

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

Presented in partnership with Emily Johnson / Catalyst, ArtHouse and WeCycle

Located in Batman Park in Northcote, WeCycle recycle unwanted bikes and re-home them with people who need them.

WeCycle set out to set up a bicycle workshop to recycle discarded and unwanted bikes for distribution to members of refugee communities and other people who do not have the means of owning or knowledge of bikes to take advantage of their benefits. Recycling discarded and unwanted bikes is also a great way to reduce landfill and demonstrate that repairing and re-using is a sustainable approach to everyday life that will save you money and reduce the environmental impact of consumerism on the planet.

SHORE in NARRM: Community Action Day 1 will be working alongside the wonderful people at WeCycle to clean, repair and maintain a number of old and used bicycles that will be re-homed with those who need them. Some of the bikes repaired on the day will be given to St Joseph's Flexible Learning Centre to give to Students in need.

Day 2

Sunday 7 May, 10am - 2pm
10am - 2pm St. Joseph's Flexible Learning Center

Presented in partnership with Emily Johnson / Catalyst, Arts House, St. Joseph's Flexible Learning Center, Patrick Belford and Inner City Nature inner city nature garden design and installation, St. Kilda Indigenous Plant Nursery.

SHORE in NARRM: Community Action Day 2 will be working on the school grounds to develop a school garden, planting around the playground and painting of some of the surrounding outdoor areas. This will provide a huge benefit to the school community which includes recently-arrived young people and those disengaged from mainstream education opportunities, to work to beautify the grounds in which the young people are learning and provide opportunities for future learning pathways and programs.

St Joseph's Flexible Learning Centre is a specialist secondary school for young people who have disengaged from mainstream education. Established in 2012, the school currently works across six programs. The school works with young people to develop essential literacy, numeracy and social skills as well as establishing real pathways to employment and further study.

Inner City Nature are landscape architects and horticultural experts working closely with ecological and educational consultants to create a real difference in environmental health and human well being.



Image: Ian Douglas

SHORE in NARRM: Performance

Friday, Saturday
May 12 - 13 7:30pm
Royal Park and Arts
House

Presented in partnership
with Emily Johnson /
Catalyst, Arts House,
YIRRAMBOI Festival and
St. Kilda Indigenous
Plant Nursery

Concept, choreography,
writing by:

Emily Johnson

Directed by:

Ain Gordon

Performed by:

Jacqueline Aylward,
Margot Bassett Silver,
Ben Hurly, Emily Johnson,
Maylene Slater-Burns
the Narrm SHORE Choir
and Large Cast.

SHORE in NARRM Choir:

Maylene Slater-Burns,
Rosemary Tonkin, Brett
Lee, Savanna Kruger,
Chloe Gunn, Sarah Berry,
Vanessa Mayanja and
Gem Mahadeo

SHORE in NARRM Cast:

Ben Hurly, Jacqueline
Aylward, Emma Riches,
Nicola Aylward, Liza
Dezfouli, Marija Herceg,
Paula Jorgensen, Susan
Berry, Tilley, Geraldine
Morey and Celeste Pinney

Lighting design:

Heidi Eckwall

Lighting Supervisor:

Ben Hagen

Costume Design:

Angie Vo

Scenic Design:

Emily Johnson, Ain
Gordon, James Everest,
Heidi Eckwall

Choir Lead:

Margot Bassett Silver and
Maylene Slater-Burns

Research and

Administration:

Yumi Tamashiro

Creative Producer:

Meredith Boggia

Original soundscore:

James Everest and Nona
Marie Invie with Fletcher
Barnhill

Accessibility:

Please note, this
performance takes place
across three locations.

The work begins in Royal
Park. There is an access
drop-off and pick-up
point located on
Gatehouse Street, with
an accessible path into
the park for this part of
the performance.

There is then a 30-minute
walk from Royal Park to
Arts House, of which
there is an accessible
route. Alternative
transport to Arts House
for people with access
needs can be arranged
for this part of the
performance. Please
contact us at [artshouse@
melbourne.vic.gov.au](mailto:artshouse@melbourne.vic.gov.au) or
on (03) 9322 3720 to
discuss your access
requirements.

The Performance will
then continue and close
at Arts House.



Image: Ian Douglas

Jacqueline Aylward

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Jacqueline Aylward is a Melbourne-based dancer
and choreographer. She has a Bachelor of Fine Arts
(Contemporary Dance) from The Victorian College
of the Arts, Bachelor of Arts (History and English
and Theatre Studies) from The University of Melbourne
and an Advanced Diploma of Classical Ballet from
The Australian Conservatoire of Ballet. She has
performed the work of Victoria Hunt, *Tangi Wai* (2017);
Leah Landau, *Romancer* (2016) and *The Sequel 2*
(2016); and Lee Searle, *Multimodal* (2016).
Jacqueline has choreographed *Post-truth* (2016,
Student Works), *Becoming Barbara* (2016, Rooms
with a View) and *Elbow to Pubic Symphysis* (2015,
MUDfest). She understudied and was technical
support for Nat Cursio's *Tiny Slopes* (2017), co-
produced *Student Works* (2016), and was involved
in *SizeDoesn'tMatter* (2017).

Margot Bassett Silver

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Margot Bassett Silver is a vocalist, mover, and
performance-maker based in Minneapolis, MN.
Margot has performed and/or collaborated with
Emily Johnson/Catalyst, SuperGroup, devynmemory/
beastproductions, Daria Fain, Katy Pyle, Urban
Research Theater, Magic Names vocal ensemble,
projectLIMB, and Abigail Levine, to name a few, in
addition to performing Off-Broadway. She also
performed as Choir Section Leader in Meredith
Monk's *Songs of Ascension* at BAM in 2009.
Margot's original work has been seen at Movement
Research at the Judson Church, The Tank, and RoofTop
Dance in New York and the Walker Art Center and
Public Functionary in Minneapolis. Margot teaches
embodied voice workshops at Earthdance in Western
Massachusetts and has been part of the International
Interdisciplinary Artists Consortium (IIAC) at
Earthdance since its inception in 2012. She received
a Naked Stages/Jerome Fellowship for Emerging
Performance Artists in 2002. Margot holds an MFA in
Contemporary Performance from Naropa University,
a BA in Dance from Wesleyan University, and has
studied at the Juilliard School and the European
American Musical Alliance in Paris.

Meredith L Boggia

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Meredith L Boggia has been working professionally
in arts administration with institutions, festivals,
tours, productions and management of individual
artists and collectives in fine and performing arts for
such institutions as Massachusetts Museum of
Contemporary Art, Museum of Art and Design, National
Dance Museum and Dance Theater Workshop/ New
York Live Arts. As an Independent Creative Producer
she is honored to work with artists such as Emily
Johnson/Catalyst, Luciana Achugar, David Neumann/
advanced beginner group, Sibyl Kempson, Ivy Baldwin
Dance, Katie Workum, and Mallory Catlett among
others. Boggia serves regularly as line producer
for Wilco's Solid Sound Music Festival, the Wassaic
Project's Summer Festival and Fresh Grass Music
Initiative among others.

Heidi Eckwall

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Heidi Eckwall designs lighting primarily for dance
companies and has toured as lighting and technical
director with Emily Johnson, Joe Chvala, Hijack, the
BodyCartography Project, Margaret Jenkins and Urban
Bush Women, among many others. Designs for Emily
Johnson include *SHORE*, (2014), *Niicugni* (2012), *The
Thank-you Bar* (2010), *Heat and Life* (2004) and
Fierce/Whole (2003).

Ain Gordon

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Ain Gordon is a three-time Obie Award-winning writer,
director, and actor, a two-time NYFA recipient and a
Guggenheim Fellow in Playwriting. Gordon's work has
been seen at BAM Next Wave Festival, New York
Theatre Workshop, Soho Rep., The Public Theater, 651
ARTS, Dance Theater Workshop, Performance Space
122, Baryshnikov Arts Center, and HERE Arts Center
(all NY); the Mark Taper Forum (CA), the George Street
Playhouse (NJ), Vermont Performance Lab, Flynn
Center for the Performing Arts (VT), Krannert Center
(IL), the Kitchen Theatre (NY), OnStage at Connecticut
College, MASS MoCA, the Baltimore Museum of Art
(MD), DiverseWorks (TX), Spirit Square (NC), VSA North
Fourth Arts Center (NM), Jacob's Pillow (MA), LexArts
(KY), and Dance Space (DC), etc.

Ben Hagen

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Design credits include; a reading of *The Normal Heart* at the Walter Kerr Theatre on Broadway directed by Joel Grey, *Al Pacino-One Night Only in Sydney*, London, Montreal, Las Vegas, and Boston, *Absinthe on the Las Vegas Strip*, *Robert Johnson Tribute Concert* at the Apollo. His work has been nominated for two New York Innovative Theatre awards for his work with Project Y Theatre Company. Lighting Direction credits include events such as Lincoln Awards at the Kennedy Center and Bryant Park Tree Lighting. Ben serves as the Special Effects Associate for the current Broadway and worldwide productions of Disney's *Aladdin* and the upcoming *Frozen*. He has also worked with Lincoln Center Festival since 2007; most notably as Lighting Supervisor, hosting the Royal Shakespeare Company's 2011 residency at the Park Avenue Armory.

Ben Hurly

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Benjamin grew up in Alice Springs but moved to Melbourne to study dance at the Victorian College of the Arts. He began training and performing with SPRUNG Youth Dance Company working with choreographers Miriam Nicholls (Bond), Adam Wheeler, and Victoria Chiu. Since moving to Melbourne Benjamin has also worked with choreographers Jo Lloyd, Rochelle Carmichael, Lee Serle, Anna Smith, Shian Law, Phillip Adams and Stephanie Lake. In 2015 Benjamin travelled to Paris to take part in the CNDC Dance Festival (I'm unsure of its official name) where he worked with Jone San Martin. In that same year he also travelled to Singapore to perform in Emma Riches work '*Half Glass*' as part of the M1 Contact Contemporary Dance Festival. In 2013 Benjamin was awarded the Northern Territories' Most Promising Male Performer and the Northern Territory Arts Scholarship.

Emily Johnson

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Emily Johnson is an artist who makes body-based work. A Bessie Award winning choreographer and 2015 Guggenheim Fellow, she is based in New York City. Originally from Alaska, she is of Yup'ik descent and since 1998 has created work that considers the experience of sensing and seeing performance. Her dances function as installations, engaging audiences within and through a space and environment—interacting with a place's architecture, history, and role in community. Emily is trying to make a world where performance is part of life; where performance is an integral connection to each other, our environment, our stories, our past, present, and future. Emily received a 2014 Doris Duke Artist Award; her work is supported by Native Arts and Cultures Foundation, Creative Capital, Map Fund, a Joyce Award, the McKnight Foundation, and The Doris Duke Residency to Build Demand for the Arts. Emily was a fellow at the Institute for Advanced Study at the University of Minnesota 2013 - 2014 and an inaugural 2014 Fellow at the Robert Rauschenberg Residency. Emily's written work has been published and commissioned by *Dance Research Journal* (University of Cambridge Press); SFMOMA; *Transmotion Journal*, University of Kent; *Movement Research Journal*; Pew Center for Arts and Heritage; and the forthcoming compilation, *Imagined Theaters* (Routledge), by Daniel Sack. With her collaborators she recently completed the third in a trilogy of works: *The Thank-you Bar*, *Niicugni*, and *SHORE*. She is in the process of making *Then a Cunning Voice and A Night We Spend Gazing at Stars* - an all night outdoor performance gathering taking place on and near eighty four community-hand-made quilts - which will premiere in 2017.

Maylene Slater-Burns

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Maylene Slater-Burns is an Aboriginal singer-songwriter, activist and community worker. A member of the former Skin Choir, Maylene joined the choir as an aspiring singer and a strong soprano. She writes to inspire conversations about identity and vulnerability. Her soft ballads are haunting, uplifting and thought-provoking. Through her parents, Maylene is part of the Kamilaroi, Wiradjuri, Kuku Djungan and Gangalidda Aboriginal nations. The Wurundjeri and Boonwurrung lands are where she calls home. Maylene is a proud activist for Aboriginal self-determination and loudly calls for Federal Government reform over the treatment of her First Nations people in Australia.

Yumi Tamashiro

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Yumi Tamashiro trained as a pianist but “converted” to percussion, drawn by the allure of teaching drumline. From there, her undergraduate 20th century music history class sparked an interest in contemporary music that has persisted to this day. Since acquiring her masters degree from Manhattan School of Music, Yumi has worked as a freelance percussionist based in New York City. She has developed a strong interest in performing with electronics and visual media and has begun collaborating with animation artists and dancers. Yumi is the Managing Director for Sō Percussion, Emily Johnson/Catalyst, and Festival Coordinator for the Sō Percussion Summer Institute. Her work as an arts administrator includes tour managing, grant writing, and production managing.

Angie Vo

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Angie Vo is a freelance costume designer born in Vietnam and raised in the great Midwest. Her past collaborations with Emily Johnson/Catalyst have included Niicugni, The Thank-you Bar, Heat and Life, and Fierce:Whole. When not designing in her studio, Angie is happily at her work as a caregiver, practicing massage therapy and exploring textile in all its forms. She currently calls Minneapolis, MN home with her husband and their two cats.

SHORE in NARRM: Feast

Sunday, May 14, 1- 5pm
Meat Market 5
Blackwood St., North
Melbourne

"I embrace SHORE's humble directives - take action; listen to one another's stories; open your heart to dreams, dance, and song; feed one another; come together and celebrate - practice being in community."

- Eleanor Savage, *SHORE*
Minneapolis

Presented in partnership with Emily Johnson / Catalyst, Arts House, YIRRAMBOI Festival, Fair Share Fare with Jen Rae, Vicki Couzens, Aunty Esther Kirby, Aunty Rochelle Patten, Lorna Hannan, Kate Hill, St. Kilda Indigenous Plant Nursery and Bakers Delight.

Gather with us for a potluck feast.

Honouring the simple act of a shared meal, *SHORE in NARRM: Feast* is a celebration of indigenous food and knowledge.

Rituals, seasons, timings and story are infused in the menu, respecting place past, present and tomorrow.



Image: Erin Westover

Fair Share Fare

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Fair Share Fare is a collaborative, multiplatform, socially-engaged art project focused on future food security in a time of climate change. Formed in 2016 by artists Jen Rae and Dawn Weleski, *Fair Share Fare* aims to provoke discourse around food system knowledge, future preparedness and what it means to be 'resilient'. Using food as a medium of exchange, FSF orchestrates interactive and cooperative artworks that perform and function as data generators and/or community builders. These works act (1) as a means of revealing potential fissures in knowledge, skills and preparedness about food systems and security; (2) to engage people with the familiar (food) to talk more about the abstract (climate change); and (3) to hopefully help future proof the participants and communities we work with as a means of building resilience.

Jen Rae

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Jen Rae, SHORE Feast Coordinator and Chef is a Canadian Métis (Indigenous)/Australian artist-researcher engaged in the discursive field of contemporary environmental art and a scholar in arts-based environmental communication. Her creative practice and research interests are grounded in transdisciplinary collaborative methodologies and ecological futures thinking. She is the Co-founder and Director of *The Riparian Project*, and a co-founder of *Fair Share Fare*, a multiplatform project that uses food as a medium to explore some of the complexities of climate change and future preparedness.

Vicki Couzens

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Vicki Couzens is a prominent artist and Gunditjmarra Keerray Woorroong woman from the Western Districts of Victoria, who plays an active role in promoting the culture of her people. She has served on the boards of the Koorie Heritage Trust Inc and the Victorian Corporation for Aboriginal Languages. A number of Vicki's paintings have been acquired by the National Gallery of Victoria. Additionally, she has played a prominent role in major public art projects including *birrarung wilam* on the bank of the Yarra River in Melbourne with other Indigenous artists Treahna Hamm and Lee Darroch. She had a central role, as Artistic Director, of the state-wide Possum Skin Cloak project which was presented during the Melbourne Commonwealth Games in 2006.

Lorna Hannan

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"I grew up in Country Victoria, and then went to the city which is where I have lived since as mother of four and grandmother of twelve, I am used to being in a group. Although I live in the city, I feel more at home in the country where the sky is big. People in my family talk a lot and play music, they tell stories about other people other places and other times. Everyone – or nearly everyone – has a song to sing. Big ideas continue to thrust their way into my life but the basic one is that everyone should get a fair go, which leads inevitably into how we live, our political struggles and the rights of women and kids and the stories we have to keep alive if our ideas are going to keep growing. So, at 83 years of age, I have become a collaborator and collector of stories and I'm working at becoming a story teller", Lorna Hannan.

Kate Hill

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Kate Hill's practice explores a temporal engagement with place, utilising site-specific materials such as earth, clay and water to express local contexts through ceramic processes. Past projects have involved the sourcing of local clay and water from sites to create functional vessels, and in the process of excavation and refinement, she examines the site the materials are coming from, the stories that are held there, and the broader environmental and political questions associated with larger scale industries using similar processes. The use of video and photography juxtapose her traditional methods of making, and provide vivid references to actions, stories and place. A limited range of functional ceramic tableware is available through commission and here.

Thank You

**ARTS
HOUSE**

M CITY OF
MELBOURNE

I have been honored to work and create on Wurundjeri and Boonwurrung land. I pay my respect and offer deep thank you to the Kulin Nations, your land and waters, and ancestors past, present, future.

Quyana from my heart to Angharad Wynne-Jones, Catherine Jones, Jacob Boehme, Isobel Morphy-Walsh, Tara Prowse, Jody Haines, Tony MacDonald, Blair Hart, Daen Kelly, Josh Wright, Luke Gleeson, Emily Davies, Ben Starick, Fiona Macleod, Hannah Morphy-Walsh, Julie Tipene O'Toole, Mairead Hannan, Justin Olmstead, students at St. Joseph's Flexible Learning Center, Patrick Belford and Inner City Nature, David Sparks of St. Kilda Indigenous Plant Nursery, Karl Teschendorff, Lorna Hannan, Kate Hill, Vicki Couzens, Aunty Esther Kirby, Aunty Rochelle Patten, Arweet Carolyn Briggs, Uncle Larry Walsh, Uncle Ron Marks, Jen Rae, Margot Bassett, Maylene Slater-Burns, Yumi Tamashiro, Ben Hagen, Meredith Boggia, and all those who participated in Community Visioning Workshops for SHORE in Narm over the past year.

Thank you to all our partners in Narm: Arts House, YIRRAMBOI, City of Melbourne, We-Cycle, St. Joseph's Flexible Learning Center, Blak Writers Victoria, St. Kilda Indigenous Plant Nursery, Patrick Belford and Inner City Nature, Bakers Delight, Fair Share Fare with Jen Rae, Vicki Couzens, Aunty Esther Kirby, Aunty Rochelle Patten, Lorna Hannan, Kate Hill.

Thank you for joining me to dance and sing: Maylene Slater-Burns, Rosemary Tonkin, Brett Lee, Savanna Kruger, Chloe Gunn, Sarah Berry, Vanessa Mayanja, Ben Hurly, Jacqueline Aylward, Emma Riches, Gem Mahadeo, Nicola Aylward, Liza Dezfouli, Marija Herceg, Paula Jorgensen, Susan Berry, Tilley, Geraldine Morey and Celeste Pinney.

Thank you for sharing your stories: Dr Tyson Yunkaporta, Marita Dyson, Black Birds - Ayeesha Ash & Emele Ugavule, Jax Jacki Brown, Angelina Hurley, Kat Clarke, Vicki Couzens, Yaraan Bundle, Uncle Larry Walsh and Amy Prceovich.

Thank you to Yirramboi First Nations Festival, all you have fostered and all you have sparked.

Thank you Vallejo Gantner for sharing your love of home.

Thank you Nancy Black for helping me feel at home when I am here.

Ben Hurly and Jacqueline Alward - it has been a present joy to dance with you.

Arts House, as a key program of the City of Melbourne, is Melbourne's contemporary centre for performance and interactive artforms. We support new and diverse ways to make and experience art which is participatory and experiential, interdisciplinary and trans-disciplinary, curated through a balance of provocation, responsiveness and collaboration with artists and audiences.

For more information, please contact us on the details below.

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Bookings:
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The presentation of *SHORE* continues Arts House's ongoing exchange program with New York's Performance Space 122. The exchange program allows an international audience to experience the thriving and innovative contemporary performance scene that Melbourne, in particular Arts House, has come to represent.

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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