

Refuge 2018: Pandemic

29 Aug – 1 Sep



**Womin jeka booeegigat wilam,
Welcome moongmoonggak.
Berring-takal woke-kirebangal-ith djerring-
bulok palreetith.
Wanganyinu nuringian biik wanganyinu
ngargkan-narranta biik.
Ganbu Kulin nuringianith biik baambuth.
Onemdaal kyinandoo-djak djerring, yiookgen,
Yurlendj-dji, booje, nganggak nuringianeit.
Loggegerrebi ba nuringian-djak.**

— Ngoon Godjin

**Welcome to Art House, Welcome to *Refuge*.
Our Climate is changing due to human activity.
When we care for Country we understand Country.
First People have been caring for Country since the
beginning of time.
Our most precious resource is each other, a plan,
what skills do you have, come inside listen carefully.
Take part and take care.
— Thank You
From Wurundjeri Council, Auntie Gail Smith**

Arts House respectfully acknowledges the Traditional Owners of the land, the Boon Wurrung and Woiwurrung (Wurundjeri) peoples of the Kulin Nation and pays respect to their Elders, past and present. For the Kulin Nation, Melbourne has always been an important meeting place for events of social, educational, sporting and cultural significance. Today we are proud to say that Melbourne is a significant gathering place for all Aboriginal and Torres Strait Islander peoples.

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Refuge explores the role of artists and cultural institutions in times of climate catastrophe.

Each year until 2020, we're bringing together emergency management, artists and local and regional communities to prepare Arts House; as a relief centre, as a place of community connections, as a site for creative preparedness and artworks that help us imagine our collective futures, through climate disasters.

Refuge is about social and community resilience and valuing an artistic approach to complex issues and propels a growing cohort of artists into leading edge innovators – as they make work under the conditions of climate change. This project is key to Arts House's commitment to explore responses to climate justice, engage deeply with local communities and present innovative and experimental art.

In 2018, we examine a pandemic event and what happens to the social and environmental fabric of a city through the risk of contagion or quarantine.

In 2017, we envisaged the increasing possibility of five consecutive days over 40°C; a heatwave across Victoria.

In 2016, we imagined a local flood and transformed the North Melbourne Town Hall into a relief centre for 24-hours.

How can we build resilience, connect and respond in inclusive, ethical and humane ways? In times like these, what's our most precious resource? The kindness of strangers? Each other? A plan? What skills do we have?

Come participate in *Refuge* and get creative about readiness.



“Climate change is altering the environment in ways that increase the potential for viruses.”
— Maryn McKenna,
New York Times

Extreme heat, rising sea levels, forced migration, increased spread of diseases, social unrest, extinctions – climate catastrophe is here. *Refuge* is now in year three of a five-year project that examines potential climate-related disasters and traces how we might collectively respond.

Refuge 2018: Pandemic explores the health impacts of climate change: epidemics, grief, stigma, and anxieties invoked by the language of disease. In nightmares, and in histories past and present – including those of colonisation and genocide – pandemics have brought unspeakable disaster on communities. Our bodies, and those of our loved ones, are our most valued possessions. Pandemics and epidemics challenge us to understand our corporeality, fears and taboos; and teach us the necessity of ritual.

Refuge's offering is radical and full of compassion. How can we write ourselves into some of the scariest scenarios imaginable? We owe this thinking to our communities, and we need to find as many ways as possible to prepare. Over four busy days that include public forums, games, conversations and artistic works, join us at *Refuge 2018: Pandemic* at the North Melbourne Town Hall for real information and real science, as we get real creative in our readiness for what the future may hold.

2018 Artists & projects include

- **Isolate and Contain! Mapping the Pandemic**
Lee Shang Lun with PlayReactive
- **Hypothetical: What If?**
Michele Lee
- **Supper Club: Sanatorium**
Lizzy Sampson & Asha Bee Abraham
- **Apitherapy Quarantine**
Jen Rae, Fair Share Fare
- **In Case of ...**
Kate Sulan, with students from St Joseph's Flexible Learning Centre
- **Outbreak**
Lee Shang Lun with PlayReactive
- **Ruth Crow Corner**
Lorna Hannan
- **Tiddafly**
Ellen van Neerven
- **We Contain Multitudes**
Madeleine Flynn & Tim Humphrey, with Live Umbrella Finland
- **Practising for a Disaster**
with Australian Red Cross

Breath of the Mindye

As told by Uncle Larry Walsh of Taungurung

“I’m from Taungurung people but this is a story of all Kulin people.

The Wurundjeri Woiworung of Melbourne, the Bunurong of Melbourne, the Jajowrong Jarra of the Bendigo / Castlemaine area to Ballarat and the Wathawurrung.

We all believe that our creator Bundjil, who sometimes appears as a man and can also turn into an eagle, had a creature which we call the Mindye, a snake who lives in barren country that is very rocky and quartzzy.

Every time Bundjil feels that a mob needs punishment for not following Bundjil’s law/ lore, he summons the Mindye. The Mindye then ties himself to the highest tree in his land, and stretches out so that he increases in

size and distance. When he stretches to the right distance and arrives at the right land, he breathes out an illness as a punishment that can harm or kill Kulin people. You might not have known what you were being punished for, but it was a common belief that great illness that affected everybody was done by the Breath of the Mindye.

Bundjil’s laws/lores were everything from how you treat your children, your visitors, old people to your land, to observing that fact that you were from different skin groupings and therefore there are certain animals you cannot eat or animals that you must hunt or eat in a certain way. Back then, a lot of Aboriginal women wouldn’t eat the breast of certain animals because they breastfed their children and believed it would poison their breastmilk.

Whether they were true or not, we can’t judge, but the rules were put in place for a reason.

It is thought there was only one person who could stop the Mindye. A man named Moonee Brum-Brum who was the guardian of that area and, for want of a better word, the doctor of the area. So you’d go and see Moonee Brum-Brum if you were crook and he’d sort you out. There isn’t much known about him now, whether he was a mythical man or a real person we don’t know, but Bundjil did have people who could intercede on his behalf so he might have been one of them.

In some ways, it is similar to having a pandemic because a lot of illnesses are airborne. So when the Mindye breathes air and illness in the direction



Image: Will Box

of the people who need to be punished, there is an airborne infection that kills like a pandemic does.

As far as we see it, if we had modern terms back then, yeah, we had a pandemic. But for us it was the breath of the Mindye that was death and illness as punishment for breaking a law/lore.”



Theatrical event

7pm, Thurs 30 Aug
90 mins
Arts House, Main Hall

Lead Artist, Concept and Text:
Michele Lee
Dramaturg and collaborating artist:
Jessica Bellamy
Performer and collaborating artist:
Jem Lai

Sound Designer:
Russell Goldsmith
Voice-over Artist:
Josh Price

Hypothetical: What if? Michele Lee

What could happen if a rapidly spreading contagion threatened Melbourne? Join us as we hear how those who take control in a crisis might grapple with the spread of a dangerous infectious disease. In this highly performative and humorous iteration of the panel discussion format, our unlikely heroine/assistant/presenter will navigate the key moments of a terrifying Melbourne outbreak with an expert panel.



I got lucky in the lottery of life.

I was born in Canberra. I never broke a bone growing up; I never sprained a muscle. I went to my first funeral at 19. And that wasn't for any close family.

I get terrible hay fever, sometimes my period makes me achy, and maybe once a year I get a cold (or maybe it's a mild flu). If I travel, I might get bedbugs and food poisoning. So, yep, that is my short list of health concerns. I'm healthy.

This is a panel discussion for a fake epidemic with real-life experts. This fictional epidemic focusses on the sort of disease outbreak that is monstrous; I haven't personally experienced it although it feels all too real. In part we have movies and stories to thank for that, disaster narratives that are firmly embedded in our popular imagination.

You'll get a discussion and performance; it's going to be funny and weird and anxious and somewhat factual,

somewhat fictional; it's a sideways sort of recipe for what to do and feel and think in the likely event of the next viral outbreak.

I'm drawn to characters, stories, people and our contradictory behaviours. I put a character into this. She's young. She's running this discussion. She doesn't have all the answers. I don't. The expert panel don't either. We're going to figure this out together. Audience interaction is welcome. You are necessary.

— Michele Lee

Panel:
Dr Julian Druce, Head of Victorian Infectious Diseases Reference Laboratory (VIDRL) at the Doherty Institute for Infection & Immunity
Justin Dunlop, Acting Director Emergency Management for Ambulance Victoria and State Health Commander.
Dr Cassidy Nelson, Principal Public Health Medical Officer, Communicable Disease, Department of Health and Human Services
Dr Ines Rio, Chairperson NW Melbourne Primary Health Network
Steve Cameron, Coordinator of Community-based emergency management at Emergency Management Victoria

In Case Of... Kate Sulan, with students from St Joseph's Flexible Learning Centre

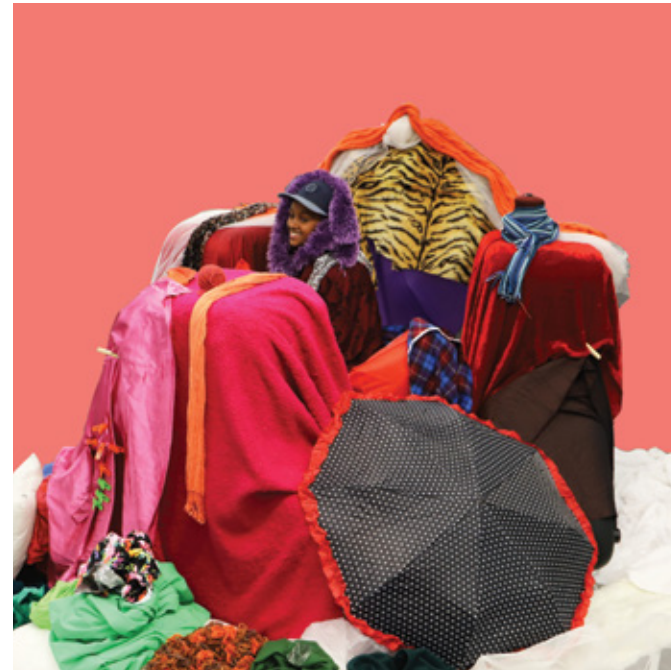


Image by Lizzy Sampson. Environment by students with Kate Sulan & Emily Barrie

In the case of an emergency, Red Cross and other Emergency Services advise us to have a preparedness kit at the ready – a 'grab and go' bag. Their list is full of practical items, documentation, first-aid supplies, emergency phone numbers and the like.

In Case Of... asks what else preparedness might look like. What other resources do we have internally and externally to keep us afloat? What is the place of hope, of grit, of imagination and of humour in times of crisis?

In Case Of... is the creation of an alternative preparedness kit. Working with the students of St Joseph's Flexible Learning Centre, we have imagined a different type of 'grab and go bag', one that provides emotional support and helps us to access our best selves.

This exhibition is an expression of some of the things that would be in our collective kit. Together our exploration has covered comfort objects, words of advice, environments and textures that soothe, qualities and traits we possess, inspiring mentors and friends, sounds and music, comfort food and the role of imagination in times of crisis. We have played with different mediums and art forms and discussed both real and imagined disasters in our lives.

The lived experience of students who find themselves at St Joseph's Flexible Learning Centre mean they have much to contribute to a conversation about resilience. We have learnt so much from their perspectives and wisdom.

— Kate Sulan and Lizzy Sampson, Artists

An exhibition of personal emotional preparedness kits that have been made in conversation with students from St Joseph's Flexible Learning Centre. These reparedness kits emphasise the preparedness and stamina that vulnerable young people need on a daily level and the societal planning we need for uncertain futures and scenarios.

Flexi schools are messy schools. Messy from the graffiti that graces our walls, to the goo that we make for science experiments and the paint drips that colour the art room floor. If school was a colouring-in book, St Joseph's FLC would be outside the lines every time.

When young people join a flexi, learning might look different to anything they've experienced before. Learning can happen when you play the piano outdoors, do tie-dye, make stencil art to decorate our basketball court, go camping or snorkelling.

Sometimes even our staff are caught by surprise. Sometimes staff are greeted in the morning by an unexpected sight; a young person waiting on the school steps or asleep in the undercroft. Sometimes this is because the young person has had a rough night, other times because they are keen to be the first in to breakfast or the gym; the first to re-enrol, record a song or arrive first for an excursion.

Funded by Creative Victoria, *In Case Of...* has given our young people the opportunity to learn through creativity. They created emotional wellbeing kits, to consider personal and community safety through an artistic lens for today and for the future. Lived experiences of sleeping rough or seeking asylum have meant that our young people have a lot to offer in articulating emotional needs and keeping safe.



Image by Lizzy Sampson. Environment by students with Kate Sulan & Emily Barrie

In Case Of... has enabled artist in residence Kate Sulan and our art teacher Justin Olmstead to create a safe context in which young people could explore tools and ideas for feeling safe and for wellbeing. Students have thrived within the long-term structure of the project, gaining confidence in their art-making practice with each new activity and showing increased willingness to explore their emotional needs during regular lively discussions.

The wide variety of art-making activities offered has also catered to the diversity of talents within each class group, and provided a multitude of opportunities for students of all learning styles to express their personal flair and feel connected to the project.

We are truly grateful to Kate and to the Arts House team for their enthusiasm, professionalism and creativity in working with vulnerable young people at our school and we hope the exhibition at Refuge gives insight into the wonderful variety of ways that our young people learn and express emotional safety, each contributing to the glorious mess that is our flexi school community.

— Justin Olmstead and Mairead Hannan, Teachers at St Joseph's Flexible Learning Centre

Facilitated discussion

30 Aug – 1 Sep
1pm – 6pm, Thurs 30 Aug
1pm – 6pm, Fri 31 Aug
11am – 4pm, Sat 1 Sep

Lead Artist:
Lorna Hannan

Ruth Crow Corner

Lorna Hannan

Meet Lorna Hannan, resident of North Melbourne for over 50 years. Lorna and a band of locals are coming together to get to know neighbours and hear their stories, learn from experts and make great things happen. Pop in for a cuppa.



40 years ago, Ruth Crow, a resident of North Melbourne showed us that if you sit down and talk over a cuppa, “great things happen”.

We want to follow in the tradition of Ruth Crow and also maintain conversation as an art form. Within that art form, storytelling is one of the most potent ways of spreading ideas.

Over the past two years, we have discussed and shared ideas on how to face up to floods and heatwaves. Now we are looking pandemic in the eye and searching for the answers we will need.

So here is your opportunity to have some serious fun, to find out more for yourself, to join the conversation and the storytelling, to make your own protective masks and play games.

Over a cuppa here at Ruth Crow Corner, we will investigate how we as a community can face up to the challenges of daily life, preparing us for the bigger stresses as they arise.

Conversation will show us how we need to live anyway, every day, not just in times of stress.

Come and join us, we’ll give you a big welcome.

— Lorna Hannan

Please note: The Ruth Crow Corner is also host to a series of Contagious Conversations with artists to experts. See the schedule in this program for more information.

Interactive live art

30 Aug – 1 Sep
1pm – 7pm, Thurs 30 Aug
1pm – 7pm, Fri 31 Aug
11am – 4pm, Sat 1 Sep
Warnings: Allergy for nuts and bee or bee related products

Apitherapy

Quarantine

Jen Rae, Fair Share Fare

Honey bees are dying worldwide as the result of a human-caused pandemic. In this immersive-spa-meets-science-lab-meets nature-reserve to explore ideas of paranoia, risk, health and biosecurity.

API•THERA•PY
apis + therapia [bees] + [to cure] *Latin translation*
‘bee therapy’

QUAR•AN•TINE
quaranta giorni [forty days] *Italian*

You are separated from the group or you are the group. What treatment is in store?

The Apitherapy Quarantine (AQ) was created in response to what seemingly is an increase in ‘quarantine’ or ‘isolationist’ thinking in today’s socio-political climate. By focusing on the big, sometimes ‘imagined’ or ‘fake’ threats, we limit our ability to see what may be greater dangers on our doorstep.

The AQ looks at our relationship to bees, a less visible threat to human survival. Viruses don’t just target humans. They can infect all forms of life from bacteria to bananas, soil to chickens, and also honeybees. A human-caused pandemic is killing billions of insects and bees worldwide.

A lethal combination of neonicotinoid pesticide use, the varroa mite, deformed wing virus, trade and habitat loss are all contributing to a fast and alarming decline in bee populations.

Lead Artist: Jen Rae

Design: Indie Ladan

Photography: Emma Byrnes

Contributing Artists: Clare Callow, Fiona Hillary, Lorna Hannan

Sound Engineering: Marco Cher-Gibard

Bee-keepers: Rooftop Honey

Chamber Design: A-Grade Hydroponics

Contributing therapists: Dave Butt, Kelly Gillespie, Aviva Reed, Linda Tegg and Ilian Tor Hellander



Bees and other pollinators are responsible for pollinating over 80% of all flowering plants, including up to 70% of our top human food crops. A mass die-off of bees could trigger a chain reaction resulting in devastating impacts to global food production. We lose bees, we starve.

The Apitherapy Quarantine explores our symbiotic relationship to bees, via an immersive spa-meets-science-lab-meets-urbanagriculture environment in an ongoing *Fair Share Fare* collaboration with Arts House’s resident colony of bees.

Apitherapy is a branch of alternative medicine that uses bees and bee products to treat specific ailments. The AQ therapists will offer isolated treatments for what may ail you in mind, body, spirit and/or community.

You may want to rush out. You may be put to work. You may never want to leave.

— Jen Rae

Please note: The AQ asks you to leave your possessions, fears, sins, secrets and desires before entering. This gesture is based on a reinterpretation of a medieval tradition called ‘telling the bees’ – an observance where a bee speaker would share important community news with the bee colony. Lorna Hannan is the resident bee speaker at Arts House, North Melbourne Town Hall.

Audio installation

30 Aug –1 Sep
1pm – 7pm, Thurs 30 Aug
1pm – 7pm, Fri 31 Aug
11am – 4pm, Sat 1 Sep

Lead Artist:
Ellen van Neerven

Tiddafly

Ellen van Neerven

An audio installation about identity, fear and survival, narrating Indigenous pasts/presents/futures through spoken word and sound. Engaging with disremembered history and erasures, *Tiddafly* repositions and reclaims space. This work asks: what truly comforts us when we are sick?



It is my cultural obligation to acknowledge that this work has been created on Boon Wurrung and Woiwurrung (Wurundjeri) land, and pay my respects to Kulin Nation Elders past, present and emerging. I also acknowledge my ancestors, the Mununjali Yugambeh people from South East Queensland.

This is a work in progress created during a three-week sound residency at Arts House. I thought it was important to respond to this year’s Refuge theme: Pandemic by looking at our history which informs our present and future.

Tiddafly is an audio installation about identity, fear and survival, narrating Indigenous pasts/presents/futures through spoken word and sound. Engaging with disremembered history and erasures, this work asks: what truly comforts us when we are sick?

Blankets are universal. They represent warmth, care and family. First Nations groups around the country have their own names for furs, coverings and bedding.

Unfortunately, since the arrival of the Europeans, blankets represent a fraught history in Australia. They were given as compensation for stolen land. They were used to control as part of the rations system. And they were part of the genocide project.

Crowd diseases were first understood through colonialism. Dirty people brought dirty diseases never seen before on this continent; Mob were much more advanced at looking after Country and their bodies than the ‘sophisticated people’. The Europeans hadn’t yet learnt how to separate sewage and drinking water and lived with vermin.

After the arrival of the First Fleet, Smallpox spread from Sydney Cove, and devastated many parts of the East Coast, including Victoria and the area now known as Melbourne. Indigenous people had no immunity to the disease, and it was quick and wideranging, reducing the population in some places by 90%. The airborne virus was transmitted mostly through face-to-face contact with an infected person but also through contaminated objects such as bedding or clothing.

Songs and warnings about the disease also travelled. Some Mob managed to escape its clutches. This is a celebration of their survivance, as well as in heavy memory to those who lost their lives.

— Ellen van Neerven

Audio led work

30 Aug – 1 Sep
1pm – 7pm, Thurs 30 Aug
1pm – 7pm, Fri 31 Aug
11am – 4pm, Sat 1 Sep

We Contain Multitudes

Madeleine Flynn and Tim Humphrey, Johanna Tuukkanen (Live Umbrella, Finland)

We Contain Multitudes is an audio exit poll that takes place in a bathroom and which asks the unreliable oracle of cloudspace to mediate between remembrance and forgetting.

In the development of *We Contain Multitudes*, we were hosted as artists in residence at The Peter Doherty Institute for Infection and Immunity, and with our Finnish colleagues, Live Umbrella, at the Melbourne General Cemetery. This has created some curious alignments around disease and death. Like the tilted chaos of the cemetery and its (literally) buried stories, alongside the unsung heroics involved in maintaining the immunity of the herd inside a tightly-secured facility. The inscriptive tradition of post-colonial cemeteries startled our Finnish colleagues, whose habit is more restrained. A collection of these are incorporated as rejoinders for an agent-mediated hand-washing experience.

We Contain Multitudes reflects on the so-called ‘tragedy of the Commons’⁽¹⁾, a threatened principle for a humanity that extends even to our continually transferring and evolving micro-biome.

Lead Artists: Madeleine Flynn and Tim Humphrey, Johanna Tuukanen

Sound and Text: Madeleine Flynn and Tim Humphrey

Text and Performance: Johanna Tuukanen

Still images: Pekka Mäkinen

Moving images: Sam McGilp

Software: Mick Byrne WeMakeApps

Producer: Maija Eränen



Image: Pekka Mäkinen

Inflected through the category of existential risk that has been coined as “the whimper”⁽²⁾, we have sought to track the inevitable slow fades of identity, the diminishing grievabilities that infect memory, and memory sites, as our cruising masses of biota engage their epic and ultimately futile struggles to maintain the body of humanity.

A moment for hand-wringing as much as hand-washing?

— Madeleine Flynn and Tim Humphrey

- Notes and Further Reading
1. The term ‘tragedy of the Commons’ describes how individuals exploit shared resources for their own self-interest.
 2. In ‘Existential Risks: Analyzing Human Extinction Scenarios and Related Hazards’ by Nick Bostrom (2002, www.nickbostrom.com) the “whimper” category is defined: “A posthuman civilization arises but evolves in a direction that leads gradually but irrevocably to either the complete disappearance of the things we value or to a state where those things are realized to only a minuscule degree of what could have been achieved.”

Website links accessed online: August 2018.

Supper Club: Sanatorium Lizzy Sampson & Asha Bee Abraham



An interactive future-focused dinner invites you to meet and discuss the future of our survival with herbalists, epidemiologists, futurists, neo-peasants and ethicists.

Gather for collective convalescence and seek refuge in the sanatorium, as we reflect on all that we have survived so far, and ready ourselves for what lies ahead in this future-focused Refuge edition of Supper Club. Sit and share a meal with an Indigenous futurist, an epidemiologist, an HIV activist, an AI expert, a neo-peasant, and an emergency responder to explore ethical survival, collective preparedness and potential worlds.

We look towards the future while keeping an eye on what we can learn from the past. We recognise the colonial apocalypse of Australia’s past and present, and learn about what an indigenous-led future might look like. We think about the potential of technology, and discuss the ethics around Artificial Intelligence. We unpack what it is to live with a disease, how to form the response team for an outbreak, and what ethical survival might mean.

We do this over a shared meal, nourishing our bodies with local, seasonal and organic food – ingesting the prebiotics and probiotics to build our resilience for the work to come.

— Lizzy Sampson & Asha Bee Abraham

Hosts & Topics:
Indigenous Futurism – Maddee Clark, University of Melbourne
Prevention & Preparedness – Kylie Carville, Doherty Institute for Infection & Immunity
Herbs & Healing – Rasha Tayeh, Artist & Herbalist
HIV & Vulnerability – Susan Paxton, Living Positive
Pandemic Response – Damien Moloney, Red Cross
Collective Preparedness – Patrick Jones, Artist as Family
Justice & Disease – Bridget Pratt, University of Melbourne
AI & Outbreak Forecasting – Nic Geard, University of Melbourne

Contextualised within the Refuge Pandemic program, our Sanatorium is situated in the ‘Possible New Wave’, a post-pandemic phase where the threat of another wave of transmissions is possible.

Over supper we unpack the implications of living collectively in a new world, where grief is indiscriminate and care for each other is paramount. How can we maintain a sense of trust and community as we prepare for another pandemic? What do we do when cultural practices and science don’t agree?

Practicing for a Disaster with Australian Red Cross



Australian Red Cross, a key partner in *Refuge*, will be conducting a door-knocking and home-visit exercise with interested community members living in North Melbourne and West Melbourne, on Saturday 1 September; to conduct mock well-being checks and to give specific information of use to local community members in the event of an epidemic.

Australian Red Cross is thrilled to be a part of *Refuge* for the third year in a row. Through a unique project that brings together experts, artists and emergency service professionals we are able to challenge the traditional way people think about relief and recovery centres and bring a new lens forward.

Australian Red Cross will be at the North Melbourne Town Hall every day that *Refuge* is open where we will be offering our services and assisting people to prepare for Emergencies. This year on September 1 we will be conducting a mock exercise with members of the public. Red Cross volunteers will be knocking on the doors of community members who have offered to be actors in a pandemic emergency.

ARC volunteers will be delivering information about the pandemic and also offering psycho social support to the community, much in the way we would do in the event of a real emergency. This will give us a chance to practice our skills and see what we could do better in a real pandemic.

— Damien Moloney, Red Cross Emergency Services, Operations and Logistics Support Officer

Please note this is an event run by the Australian Red Cross with the support of Arts House as part of the Refuge Project.

Live interactive game

6.30pm, Wed 29 Aug
Arts House, Main Hall
120 mins

Lead Artist:
Lee Shang Lun

Isolate and Contain! Mapping the Pandemic Lee Shang Lun with PlayReactive



Roll the dice and experience a live interactive game to build an imaginary virus with advice from epidemiologists and learn what happens in a pandemic, how they impact our communities and how we can survive.

I studied medicine for three years at Monash University. One of the strongest aspects of the course was the implementation of ‘narrative medicine’, an approach that focuses on the individual stories of patient experiences to rehumanise the highly relational process of caring for the sick, rather than treating them as their pathology. Our clinical exams involved communicating with actors with elaborate backstories, and our case studies always included wider cultural or sociological context. The aim is to ground clinical practice in empathy, reflection, and critical awareness of the larger systems that impact people.

Simulation, storytelling, and games can reify the abstract and give us insight and agency into processes outside our normal scope – cluster concepts, wicked problems, long emergencies. I wanted to give voice and form to just some of the things that comprise a pandemic, from the spread and mechanism of disease to the policy making process that determines who gets vaccines first, so we can tangibly and playfully explore these ideas together.

Both *Isolate and Contain! Mapping the Pandemic* and *Outbreak* aim to memorably communicate the science, history, and politics of pandemics. They were developed through a residency at the Peter Doherty Institute for Infection and Immunity, where they provide services “from bench to bedside” (after spending a week there, my personal addition to this unofficial motto would be “and beyond”). The staggering breadth of their activity speaks to the complexity of our evolving relationship with disease and disaster, which demands response from medical professionals, politicians, artists, academics, emergency service providers, and community members alike.

— Lee Shang Lun

Isolate and Contain! Mapping the Pandemic Speakers:
Professor Janet McCalman, University of Melbourne
Professor Jodie McVernon, Doherty Institute for Infection and Immunity
Kylie Carville, Doherty Institute for Infection and Immunity
Steve Cameron, Emergency Management Victoria

Live interactive game

30 Aug – 1 Sep
12pm, 1pm, 2pm, 3pm, 4pm, 5pm,
Thurs 30 Aug & Fri 31 Aug
11am, 12pm, 1pm, 2pm, 3pm,
Sat 1 Sep
45 mins

Lead Artist: Lee Shang Lun

Outbreak Lee Shang Lun with PlayReactive

A cross between immersive theatre, cooperative gaming and an escape room, *Outbreak* divides participants in half: One group wakes up in a room with no recollection of how they got there, the other searches for a way to save the world.



Schedule

Artwork	Artist	Venue	Category	Access	Duration
Isolate & Contain! Mapping the Pandemic	Lee Shang Lun with PlayReactive	Arts House, North Melbourne Town Hall (Main Hall)	Live interactive game	Wheelchair Accessible	120 mins
Hypothetical: What If?	Michele Lee	Arts House, North Melbourne Town Hall (Main Hall)	Theatrical event	Wheelchair Accessible Auslan interpreted	90 mins
Supper Club: Sanatorium	Lizzy Sampson & Asha Bee Abraham	Arts House, North Melbourne Town Hall (Main Hall)	Facilitated discussion over dinner	Wheelchair Accessible	120 mins
Outbreak	Lee Shang Lun with PlayReactive	Arts House, North Melbourne Town Hall	Live interactive game	Wheelchair Accessible Audio Described & Auslan Interpreted Sat 1 Sep	45 minute sessions
We Contain Multitudes	Madeleine Flynn & Tim Humphrey with Live Umbrella Finland	Arts House, North Melbourne Town Hall	Audio led work	Wheelchair Accessible Audio Described & Auslan Interpreted Sat 1 Sep	
In Case of...	Kate Sulan with students from St Joseph's Flexible Learning Centre, North Melbourne	Arts House, North Melbourne Town Hall	Art exhibition	Wheelchair Accessible Audio Described & Auslan Interpreted Sat 1 Sep	
Ruth Crow Corner	Lorna Hannan	Arts House, North Melbourne Town Hall	Facilitated discussion	Wheelchair Accessible Audio Described & Auslan Interpreted Sat 1 Sep	
Apitherapy Quarantine	Jen Rae, Fair Share Fare	Arts House, North Melbourne Town Hall	Interactive live art	Wheelchair Accessible Audio Described & Auslan Interpreted Sat 1 Sep	
Tiddafly	Ellen Van Neerven	Arts House, North Melbourne Town Hall	Audio work	Wheelchair Accessible Audio Described & Auslan Interpreted Sat 1 Sep	5 min sessions
Practising for a Disaster with Australian Red Cross	Australian Red Cross	Varions locations in North and West Melbourne	Mock emergency exercise	Wheelchair Accessible	
The Screening Room		Arts House, North Melbourne Town Hall (Supper Room)	Cinema	Wheelchair Accessible	

Warning	Tickets	Wed 29 Aug	Thu 30 Aug	Fri 31 Aug	Sat 1 Sep
	FREE. Bookings Required	6.30pm - 8.30pm			
	FREE. Bookings Required		7pm - 8.30pm		
	\$20 \$15			7pm - 8.30pm	
	FREE. Bookings Required		12pm, 1pm, 2pm, 3pm, 4pm & 5pm	12pm, 1pm, 2pm, 3pm, 4pm & 5pm	11am, 12pm, 1pm, 2pm, 3pm
	FREE	5pm - 7pm	1pm - 7pm	1pm - 7pm	11am - 4pm
	FREE	5pm - 7pm	1pm - 7pm	1pm - 7pm	11am - 4pm
	FREE		1pm - 6pm	1pm - 6pm	11am - 4pm
Warnings: Allergy for nuts and bee or bee related products	FREE	5pm - 7pm	1pm - 7pm	1pm - 7pm	11am - 4pm
	FREE	5pm - 7pm	1pm - 7pm	1pm - 7pm	11am - 4pm
	FREE. Bookings Required				11am - 4pm
	FREE		1pm - 6pm	1pm - 5.30pm	

Contagious Conversations

	Thu 30 Aug		Fri 31 Aug		Sat 1 Sep	
11.30					Changing Death Practices & the history of the flu pandemic in Melbourne	Dr Celestina Sagazio, Melbourne General Cemetery
12.00						
12.30						
1.00	Artist Talk	Lorna Hannan			Urban community resilience	Alison Whitten, Resilient Melbourne
1.30					Artist Talk	Kate Sulan & Lizzy Sampson
2.00	Community-Based Emergency Management	Callum Fairnie, Emergency Management Victoria	Community-Based Emergency Management	Steve Cameron, Emergency Management Victoria		
2.30						
3.00	Breath of the Mindye	Uncle Larry Walsh	Artist Talk	Lee Shang Lun & PlayReactive	Climate Change & Health	Fiona Armstrong, Climate and Health Alliance
3.30						
4.00	Artist Talk	Madeleine Flynn & Tim Humphries	It's not catching	Janice Florence, Arts Access Victoria	Close	
4.30						
5.00	Preparing a City	Daniela Failla, City of Melbourne	Artist Talk	Ellen van Neerven & Michele Lee		
5.30						
6.00	Close		Close			

Biographies

Asha Bee Abraham
Asha is an artist, producer and human ecologist. Her projects focus on the relationships between – relationships with each other, with our place, and with our selves. Drawing on her Human Ecology MSc, Asha creates varying participatory platforms for people to share and examine their relational experiences of being human today. Asha’s recent projects have included *Contact* (Arts House, 2017), *Invisible Cities* (Melbourne, 2015; Fremantle, 2017), *Supper Club: Place & Displacement* (Arts House, 2017); *Invisible Cities Melbourne* (2015); *Where the heart is* (National Museum of Singapore, 2015); *The People’s Wangaratta* (Wangaratta, 2015); *Written in the Sky* (Sydney & Canberra, 2015); *Die Insel* (Berlin, 2014); and *In Passing* (Melbourne 2013; Melbourne 2014). Asha has received support from the Australia Council for the Arts, City of Melbourne, Creative Victoria, Arts House, Moreland City Council, Singapore Fringe Festival, Department of Culture & the Arts (WA), City of Fremantle, and the Eirene Lucas Foundation.

Jessica Bellamy
Jessica is a playwright and theatre maker based in Melbourne. She has worked with companies in Melbourne, Sydney, Canberra, regional New South Wales, Singapore, and the Philippines during her career. Jessica is the co-writer and performer of *Thick Beats for Good Girls* (Checkpoint Theatre Singapore, 2018) and writer of *Convict Escapades* (Sydney Living Museums, 2015, 2017 and 2018). She has devised theatre with groups including Sipat Lawin Ensemble, Everything is Everywhere, Teen Makeouts, and Clockfire Theatre Company. In 2018, she will be presenting *Shabbat Dinner* at Griffin Theatre, as well as completing a commission for Monash University.

Madeleine Flynn and Tim Humphrey
Madeleine and Tim are artists who create unexpected situations for listening. Their work is driven by a curiosity and questioning about listening in human culture and seeks to evolve and engage with new processes and audiences, through public and participative interventions. Their practice intertwines local, national and international relationships. Awards include Green Room Awards for Excellence in Hybrid Arts, the Australian National AMC-APRA Award for Excellence in Experimental Music, and the Melbourne International Festival Award and the Australia Council Award for Emerging and Experimental Artforms. Recently their work has been presented at Theater der Welt, Germany: Brighton Festival UK: AsiaTOPA, Melbourne: Seoul Festival, South Korea: ANTI Festival Finland: Sydney Festival, Arts House Melbourne, The Substation Melbourne, Melbourne Recital Centre, Kinohaki International Arts Centre, Japan. In 2018, their work will be presented and commissioned in Singapore, Finland, England, Scotland, Korea, Japan, Darwin and Newport.

Lorna Hannan
Lorna Hannan is an avid member of the North Melbourne community and is an artist, feminist, activist and tea drinker.

Jem Lai
Originally from regional Queensland, Jem’s credits at the Victorian College of the Arts (VCA) include *Antigone* in *The Greeks*, *Irina* in *Three Sisters*, and *Clare* in *Who’s Afraid of the Working Class* (dir. Melanie Beddie). In 2016, Jem was accepted as an exchange student into the Acting Program at the Royal Conservatoire of Scotland (RCS), where she played *Virgilia* in *Coriolanus* (dir. Gareth Nichols), and was a workshop facilitator in the RCS’s Shakespeare for Schools program. At the beginning of 2017 Jem played *Schuboladze* and various other roles in *Caucasian Chalk Circle* (dir. Michael Kantor) and performed in *Dancing with Death* (dir. Pichet Klunchun) for the AsiaTOPA festival. Her most recent endeavour, *NEVER*, was a work she co-created as well as performed in for FRISK at Melbourne Fringe 2017. She played Mrs Marchmont in the Melbourne Theatre Company’s production of *An Ideal Husband* (dir. Dean Bryant).

Lee Shang Lun (李尚倫)
Shang Lun is an antidisiplinary artist with a background in medicine, commerce, and game design. His practice explores and negotiates public performance and playfulness. His work has been exhibited at places such as the MCA in Sydney, London’s Somerset House, and the Laznia Centre for Contemporary Art in Gdańsk. Shang Lun is the director of PlayReactive, a studio making bold interactive experiences, from videogames to immersive theatre. He has previously lectured at the University of Melbourne and RMIT University, and in 2013 he was the co-director of Freeplay, Australia’s largest and longest running independent games festival.

Michele Lee
Michele is an Asian-Australian playwright and theatre-maker working across stage and audio. Her work explores female identity, otherness and found families. She has been commissioned by Griffin Theatre Company, Sydney Theatre Company (STC), Malthouse Theatre, Arts House, Next Wave Festival and Darwin Festival, among other places. Current works in development include *Single Ladies* (Red Stitch) and *Security*. Previous works include *Going Down* (Malthouse, STC), *Rice* (Queensland Theatre, Griffin Theatre), *Off Centre* (STC), *The Naked Self* (Arts House, FOLA) and *Talon Salon* (Next Wave Festival, You Are Here, Darwin Festival). *Rice* won the Queensland Premier’s Drama Award and the Victorian Premier’s Literary Award, and was shortlisted for the NSW Premier’s Literary Award, Nick Enright Prize and an Australian Writers’ Guild award. Her memoir, *Banana Girl*, is published by Transit Lounge. Michele has been in residence at Union House Theatre, The Playwrights Centre (USA), Radio National and in Laos (Asialink residency).

Dr Jen Rae
Jen is a Narrm (Melbourne)-based artist, researcher and food futurist of Canadian Métis descent. Her practice-led research expertise is in the discursive field of contemporary environmental art and arts-based environmental communication. It is centered around cultural responses to climate change, specifically the role of artists. Her work is engaged in discourses around food in/ security, disaster preparedness and ecological futures predominantly articulated through transdisciplinary collaborative methodologies and community alliances. The outcomes of her creative practice are multiplatform, resulting in site and context specific installation, performance, drawing and cookery. She is the Creative Lead of *Fair Share Fare*, a collaborative and multiartform art project focused on future food security in a time of climate change. Using branding and food as mediums of exchange, FSF orchestrates interactive and cooperative works that act as data generators and community builders. Jen is a board member of the Creative Recovery Network, and a Lecturer in Art & Performance at Deakin University.

Lizzy Sampson
Lizzy is a multidisciplinary, mostly visual artist, with a background in media arts and visual arts. In 2012 she received a Masters of Fine Art from RMIT. Lizzy was awarded the inaugural ‘Show Support’ grant for her exhibition *Dollars and Sense* at Firstdraft gallery, was the recipient of an Australia Council for the Arts Artstart grant, and has exhibited in ARI’s, public galleries and sitespecific locations in Australia, UK, Singapore, Japan and France since 2001. In 2017 Lizzy undertook an Artist Residency in Motherhood and mentorship with US based artist Lenka Clayton. Works made during this residency embraced the imposed restrictions of time, space and material choice which come with raising a child, and were used as creative limitations in arts practice rather than obstacles to overcome. Earlier this year, Lizzy co-presented ‘Culture of Silence: arts parents accepting, rejecting or adapting to an unfriendly workplace’ with Jessie Scott and Nina Ross at the Women* Art and Feminism in Australia since 1970 symposium.

Kate Sulan
Kate is a performance maker, director, dramaturge and facilitator. Kate is the founding Artistic Director of Rawcus, an award winning Theatre Company of performers with and without disabilities, whose work has been described as “a moving assertion of humanity with a wicked sense of humour.” Kate is also a long-term collaborator with Back to Back Theatre. Kate has been involved in Arts House’s Refuge project since its inception. She has a passion for working with non-trained artists and fostering conversations between diverse communities and sectors. Kate’s work embraces complexity and diversity and is underpinned by the desire to fuel dreams, accumulate questions, slow down time, invite reflection, challenge what is possible and celebrate humanity.

Johanna Tuukkanen
Johanna is an artist, curator and researcher working internationally in the fields of performance, live and contemporary art. Her artistic practice is based on dialogue and interdisciplinary collaboration with artists and experts from various backgrounds and she has created numerous performances and site-specific projects in various sites, theatre and gallery spaces since 1997. Johanna’s works have been performed at the most recognized Finnish contemporary performance and dance festivals and in Sweden, Germany and the Netherlands. She has been awarded the State Prize for the Arts and the North Savo regional Art Prize for her work and contribution in the arts sector. Tuukkanen is the co-founder of ANTI – Contemporary Art Festival and works as the artistic director – senior manager of ANTI in Kuopio, Finland.

Ellen van Neerven
Ellen is a Mununjali Yugambah person from South East Queensland. They are the author of a fiction collection, *Heat and Light* (UQP, 2014) and a poetry volume *Comfort Food* (UQP, 2016) and live and work in Narrm as a researcher.

Supported by

Supported by –

Refuge 2018: Pandemic is supported with funding provided by the Australian Government in partnership with the States and Territories under the National Partnership Agreement for National Disaster Resilience; the Victorian Government through the Natural Disaster Resilience Grants Scheme (NDRGS); the Australian Government through the Australia Council, its arts and funding and advisory body; Creative Learning Partnerships – a Victorian government initiative; The University of Melbourne; the Peter Doherty Institute for Infection and Immunity (Doherty Institute); Creative Recovery Network; Resilient Melbourne; Australian Red Cross; SES Footscray Division; St Joseph’s Flexible Learning Centre; North Melbourne Language and Learning; Melbourne General Cemetery, through Southern Metro Cemeteries Trust and the City of Melbourne through Arts House.

Project Supporters –

Isolate and Contain! Mapping the Pandemic was supported by a residency at The Peter Doherty Institute for Infection and Immunity and has been supported by the City of Melbourne through Arts House.

Hypothetical: What if? is supported by the City of Melbourne through Arts House.

Supper Club: Sanatorium is supported by the City of Melbourne through Arts House.

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In Case Of... is supported by the City of Melbourne through Arts House and Creative Learning Partnerships – a Victorian government initiative.

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Ruth Crow Corner is supported by the City of Melbourne through Arts House.

Tiddafly is supported by the City of Melbourne through Arts House.

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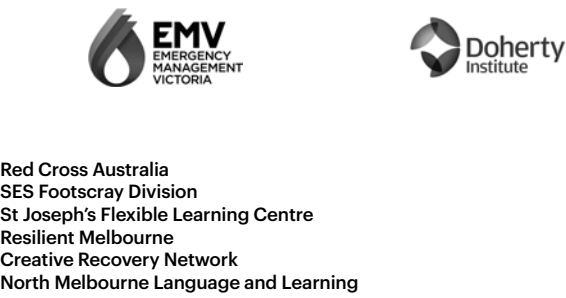
Photography
Images by Sarah Walker

Refuge Funding Partners –

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Refuge 2018: Pandemic

29 Aug – 1 Sep

Arts House

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