

CultureLAB artists and projects 2018-19

ARTS HOUSE

Alex Kelly	<i>The Things We Did Next</i>	The Things We Did Next is hybrid speculative talk show set ten years in the future where artists, thought leaders and scientists reflect on the past ten years of their practice and the environmental, economic and political changes that have taken place in the world at large.
Antony Hamilton Projects	<i>Universal Estate</i>	Universal Estate is a world of light, sound, objects and movement; a living sculpture where retro-futurism meets contemporary nihilism. Two humans navigate an environment of strange technological objects with no known function. They meander aimlessly in a world that has left them with a seemingly never-ending collection of superseded manufactured tools and materials.
Arlene de Souza aka TextaQueen	<i>The Story of Eve</i>	The Story of Eve is a performance with live musical score, featuring a team of artists from diverse backgrounds responding to projections of TextaQueen's cross-genre photographic series, Eve of Incarnation. Narratives extruded are a science-fictional emigrant allegory, an anthropologist lecture, an ethno-botanical fashion commentary and an art academic performance lecture.
Aseel Tayah	<i>Lullabies Under War</i>	Lullabies Under War will be an immersive performance based on the experience of trying to soothe a baby to sleep during war. Arabic-language lullabies and new songs, written together with children newly arrived from places at war, and sung live, will be translated through images created by shadows and light.
Pony Express	<i>EPOCH WARS</i>	Pony Express will undertake a first stage creative development of Epoch Wars. A collaboration with WA choreographer Emma Fishwick & The International Centre for Radio Astronomy Research (ICRAR) Epoch Wars is an battle that is danced between competing visions of the future, informed by the scientific debate around naming geological epoch.
Jennifer Tran	<i>My Ancestral Roots</i>	Through a series of Chinese calligraphy movements, visual projection and experimental soundscape, this work is an exploration of Jennifer Tran's complex identity as an Asian Australian Artist whose ancestors migrated from China, Vietnam to Australia.
Keith Deverell	<i>Goanna at the Table</i>	Goanna at the Table, a proposed multi-channel video work, uses the dinner party as a metaphor to reflect on a postcolonial, pre-apocalyptic Australia. Citing Jan Němec's film The Party and the Guests, the work contemplates notions of the comfort of conformity and blind descents into political voids.
Lara Week, Bagryana Popov, Majid Shokor	<i>Gilgamesh</i>	A performance exploration of Gilgamesh, the oldest known text in human culture. Weaving storytelling, movement, and music, Gilgamesh will look to the past to illuminate our present: the politics of conquest, death and loss as a consequence of that conquest, and the moral dilemmas and paradoxes of the human enterprise.
Lilian Steiner and Emile Zile	<i>Becoming the Icon</i>	A performative duo by myself and artist Emile Zile using choreography, networked media and voice to explore the individual as a representation of ideal and to physicalise the process of iconic figures emerging. An examination of what it means to be iconic, and attempt to transform from 'nothing' into 'something'.

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Luke George	<i>GROUP ACTION : EXPERIMENTAL FREEDOM by Luke George and Collaborators</i>	GROUP ACTION : EXPERIMENTAL FREEDOM is Luke George and Collaborators' first large-scale choreographic group piece. This new creation seeks to explore what is a 'space of risk', through a continuously evolving group process around individuality, collectivity, intimacy and action. A social choreography. The collective negotiation between bodies, objects, artist and audience.
Marrugeku	<i>Le Dernier Appel</i>	Questions of cultural, political and personal decolonisation in Australia and New Caledonia are the focus of the bold and breathtaking <i>Le Dernier Appel / The Last Cry</i> . Inspired by the New Caledonian referendum on independence and Australia's long-running debate on constitutional recognition for First Nations people, this energetic inter-cultural performance examines the ways dance has been shaped by colonisation.
Nana Biluš Abaffy	<i>A Danse Macabre (Proof that Reality Exists)</i>	A post-truth struggle for four dancers, a cheerleading/football squad and an implicated audience, unpicking the underpinnings of the body in contemporary thought and choreography. I want to know what my body is looking for when it dances. I'm interested in the visionary body, and the body as a vision.
Natasha Jynel	<i>Auto Bio Queen</i>	<i>Auto Bio Queen</i> is a cabaret show based on the life of Natasha Jynel; the queer girl from Barbados who grew up to be Bio Queen Beni Lola. Nothing is off limits in this journey of exploration and acceptance that shows how the story of one can connect us all.
Ngioka Bunda-Heath	<i>Blood Quantum</i>	<i>Blood Quantum</i> will explore the narrative recount of my Grandmothers memory. Of the moment she and her two older siblings were stolen. In the words of my Mother that I haven taken from her PHD. How my Grandmothers memory and my Mothers words relate to me in todays present society.
Sarah Aiken	<i>Working title: Experiments in Scale</i>	The research will be through live performance which seeks to shift scale, to zoom in and find oneself oversized and infinitely powerful, potentially destructive and monstrous. And in the same breath lose sight of one's tiny insignificant self in amongst the crushing scale of humanity, ecology, time and the universe.
Shian Law	<i>Social Studies: Peking Opera</i>	The second stage development of a new experimental performance work 'Social Studies: Peking Opera' exploring the theme of Queer Diaspora in collaboration with transgender noise artist Tara Transitory (Chiangmai), Queer filmmaker/cinematographer Ye Ming (Beijing) , writer Eleanor Weber (Brussels) following on an international residency route connecting Australia, Chiangmai and Beijing.
Thomas E.S. Kelly	<i>CO_EX_EN</i>	<i>CO_EX_EN</i> explores sites where ceremony, culture, exchange and celebrations were held. Where thresholds of physical and spiritual coexisted now lay barren and void. Some sites never remembered, fenced with signposts explaining past uses. How do we maintain and honour these sites and reactivate them as our ancestors once did?
Zoey Dawson and Romanie Harper	<i>Dolls and Feelings</i>	A single performer enacts complex moral problems with nothing but puppets and a video camera. Wry and bleakly funny, <i>Dolls and Feelings</i> is a puppet show for grown ups about something we learn to do from a very young age – act out our concerns, fantasies and nightmares on our dolls.