

mapping peace

MAP is Merri-Bek Arts & Performances mini-festival. for 11 weeks, a group of resident artists (TY+C: Tony Yap & Collorators) occupy the **Coburg Court House** to collaborate, experiment, explore and create works from a spectrum of Art disciplines. The resident artists, inclusive of the broad arts community, will explore the philosophical and personal ideas and concepts of **peace** in their disciplinary practice.

This is a group of culturally diverse independent artists. Each artist is accomplished in their individual field of artistic discipline. The vision is to create a festival model that is inclusive, simple and provide a space to experiment and a patform to show their work that is intrinsically inter-cultural in their spectrum of artistic languages.

This project that resulted in a showcase of short works by independent artists, explores the intricate relationship between nature, violence, the human experience, with the intention of igniting a transformative and holistic quest for peace. The performance installation, titled 'Mapping Peace', draws upon the artists' extensive experience in community building and collaboration. The aim is to create a dynamic performance tapestry that celebrates diverse cultures and creative arts. Tony, the founding creative director of MAP Fest (Melaka Arts and Performance Festival), is actively involved in MAP festivals in Delhi, Bangkok, and rural cities in Indonesia. The proposed model emphasizes inclusivity, welcoming artists from diverse backgrounds and disciplines to participate and collaboratively contribute to a collective creative event. Looking ahead, our vision involves expanding the Merri-bek Arts and Performance Fest (MAP FEST), which has garnered multiple awards, including being a finalist for the prestigious Australia Arts in Asia Awards, to reach a larger scale and embrace broader local and extended inclusivity.



MAPPING
PEACE
MERRI-BEK
Art & Performance

13 - 19 MAY
2024

COBURG
COURT HOUSE
ARTHOUSE
RESIDENCY



Pic by JK Suah

PROGRAM - PERFORMANCES - EXHIBITIONS

MONDAY – TUESDAY – WEDNESDAY – THURSDAY

Monday 13 May

Exhibition

Fouad Berzghal 10am - 5pm

Performance

Kendra Keller 10am
Adele Wilkes 6.30pm
Sam Helps 7pm
Paul Roberts 7.30pm

Tuesday 14 May

Exhibition

Fouad Berzghal
Kiki Ando
Jack Riley
Tony Yap

Performance

Paul Roberts 7pm

Wednesday 15 May

Exhibition

Fouad Berzghal
Kiki Ando
Jack Riley
Tony Yap

Thursday 16 May

Exhibition

Fouad Berzghal
Kiki Ando
Jack Riley
Tony Yap

FRIDAY – SATURDAY – SUNDAY Performances

Friday 17 May

Peter Banki 6pm
Luca Romani 6.30pm
Tessa & Angelique 7pm
OpenSource Dance Lab 7.30pm
Micha Woodhouse 7.50pm
Dianne Dickson 8.10pm
Ricardo Magno 8.30pm
Tony Yap 9pm

Saturday 18 May

Christos Linou 6pm
Guerrilla Opera Company 6.40pm
Roger Alsop 7pm
Lynne Santos 7.30pm
Alex Rouse 8pm
Helen Smith & Taka 8.30pm
Kiki Ando & Ai Yamamoto 9pm

Sunday 19 May

Christos Linou 2pm
Guerrilla Opera Company 2.40pm
Lisa Dethridge 3pm
Jessi Ryan 5.30pm
Yomal Rajasinghe 6pm
Sage Shawaman 6.30pm
EULOGY group improv 7pm
all artists + Wojak 8pm



PETER BANKI

Peter Banki, Ph.D was born on Gadigal Land, Warrane, (Camperdown, Sydney) and currently lives on gadigal, bidiagal and birrabirragal lands (North Bondi). His ancestral affiliations are Hungarian, German, English and Scottish. He is founder and current director of Erotic Living. In 2016, he also founded the Festival of Death and Dying with Victoria Spence. He has also curated Love and Disability (2017), Into the Wild (2018-19), Really Good Sex (2016-17) and Xplore Sydney (2011-13). He has taught and performed locally and internationally at Xplore Berlin, Stretch Berlin, Erosphère, Taste of Love.

Peter has a background in Iyengar yoga, dance and the martial arts (Tai Chi, Capoeira Angola). His somatic and movement practice forms the basis of his work in the erotic field. Peter has also been a scholar and teacher of European philosophy and literature for much of his adult life. Philosophers such as Friedrich Nietzsche and Georges Bataille, Anne Dufourmantelle, Avital Ronell and Jean-Luc Nancy have most inspired him in his thinking about sexuality and eroticism. He holds a Ph.D in German studies from New York University (September, 2009). His book *The Forgiveness To Come: the Holocaust and the Hyper-Ethical* came out in 2018 with Fordham University Press.

To Forgive the Unforgivable

(15 mins) – performance **Fri 17 May 6 pm**

To be refused forgiveness is also profound. Something in the other remains inaccessible, unattainable. And the past that one shares with the other—or with the other in oneself—is unclosed, like an incurable wound. The impossibility to forgive—or to be forgiven—may be an elementary dimension of all our relations, and in particular, with the people who are most important to us. It is something that I encounter forcefully in my relationships with those I love the most. Can there be a dance of the unforgivable? A dance of forgiveness?



LUCA ROMANI

Ezra Demchy is a multi-faceted musician who has played around diverse dialects of performance; playing alongside Contemporary dancers, the viola section in Symphony and Chamber Orchestras, directors and actors, and his friends, in the band DaisyPicker. Ezra creates distorted and a-tonal soundscapes while also including melodies and chordal rhythms, making for a unique audio experience. He is also co-founder of the production company Pink Milk, with standup comedian Patti Fawcett.

Luca Romani graduated as an actor at The National Academy of Drama Silvio d'Amico in Italy. Since he moved to Australia he started training in Martial Arts, Dancing and West African Drumming. Luca featured in the movie *La Famiglia* directed by Tom Conyer (currently in post production), has been Acting on Stage with Melbourne Shakespeare Company (2023) and has Directed on Stage Melbourne French Theatre (2023). Luca is Artistic Director of Roman Flowers Theatre Company.

Kimberley Manna is the newest member of our project, and her voice will offer the audience a glimpse into the meaning of the Italian poems.

Il suono dell'anima

(20 mins) – *performance* **Fri 17 May 6.30pm**

When human rights are absent, there is no room for storytelling and celebration. Violence may temporarily silence us, but as we emerge from the ashes of war, our voices resound once more in sorrow and joy, echoing the cycle of life. Giuseppe Ungaretti, a veteran of World War 1, once remarked, "I have never been more attached to life." In homage to Ungaretti's enduring spirit, we intertwine his "voice" with the music of Italian composers from his era. "Il suono dell'anima" harmonizes music and literature, paying tribute to the poet's ability to recall, articulate, and guide us through even the darkest of times, finding solace in the simplicity of existence.



WOJAK



LORRIS NGUAN WEE YONG PHOTOGRAPHY

Wojak is a genderfluid artist based in Widjambul Wia-bul Bundjalung Country, Lismore NSW. Their work crosses the precipice of performative and visual art forms. With a particular interest in site-specificity, durational performance, ritual and altered states, creating visually poetic work that resonates with a visceral depth.

This cross-disciplinary artist studied Fine Art in Gdańsk, Poland amid the turmoil of Solidarity and Martial Law while their performance work gestated in the creative hotbed of 1990's queer Sydney. An exhibiting artist for over 40 years, their work features in private & public collections including Artbank and the National Portrait Gallery of Australia as well as being shortlisted for numerous prize exhibitions, including the Archibald prize & Portia Geach Award. They were awarded the prestigious Blake Prize in 2007.

Wojak has performed at festivals in Australia & internationally such as: Interakcje14 Poland, DIAF Beijing, Intrude 366 Shanghai, Navinki Belarus, undisclosed territories Java x 2, MAP Delhi, Pelem Festival, Java x 2, MAP Festival Malaysia x 10, MoNA FoMA Hobart, Bantengan Festival Java, Live Works Performance Space Sydney & with Tony Yap Co, Testing Ground Melbourne.

Some collaborations: senVoodoo (co-founder), Pacitti Co, La Pocha Nostra, Textile Audio, Tony Yap Co, cloudbear & Liminal Caravan. Art direction for festivals & theatre include Inquisition & underground events, The Fairy Queen Opera for SG&L Choir, Pol Art Festival & NORPA.

A deeply rooted Eastern European sensibility of non-verbal theatre and lush aesthetic meld with ongoing explorations to become a more dance based practice in recent years.

scroll

(20 mins) – performance

Sun 19 May 8pm

A calligraphic dance



ROGER ALSOP

Roger Alsop's process of artistic creative and academic works is to integrate multiple modes of expression and communication. His process involves researching various topics and sources of inspiration, developing his own software tools and systems, experimenting with different media and formats, and collaborating with other artists and performers. His works are innovative and engaging examples of how sound art, composition, interactive art, video art, performance art, and cross-media art can be combined to create new forms of artistic expression.

He is a multidisciplinary artist who focuses primarily on the creation of collaborative and improvised artworks. He works in theatre, galleries, and music performance and his work has been presented internationally. His work focuses on relationships between text, sound, and visual imagery, and how these may be generated and interpreted through collaborative, improvised, and computer-based processes in creating performance, visual, and sonic arts.

He has lectured and presented works at Nicola Sala Conservatorium, and the Greenwich, Edinburgh, Zagreb, and Belgrade Universities and presented artworks and writing at the International Computer Music, Korean Electro-Acoustic Music Society, and Australasian Computer Music Conferences, International Society of Electronics Arts, CSIRO, Prague Quadrennial, World Stage Design, Australischebotschaft-ost, Kommunale Galerie, and Verwalterhaus Kulturkapellen (Berlin) and the Melbourne Festival. He also supervises research students and teaches Interactive Art, Research Skills, Electronic Music, and Mixed Media at Melbourne University and Box Hill Institute

Cairan

(30 mins) – *performance*

Sat 18 May 7pm

Cairan explores the fluid nature of creative interactions between people, time, space, and technology through sonic, visual, and bodily actions. It is improvisatory, collaborative, and inclusionary in nature, allowing for any interactions to become part of the greater work. Its intention is to create work(s) that are inherently greater than the sum of their parts, where the fertility of the unknown and unintended is celebrated.



TONY YAP

Born in Malaysia, Tony was one of the principle performers with IRAA Theatre (1989-1996). He has made a commitment to the exploration and creation of an individual dance theatre language that is informed by psycho-physical research, Asian shamanistic trance dance, Butoh and psycho-vocal experimentations. Tony has received numerous nominations and awards including The Decay of the Angel which won him a Green Room Award for Male Dancer Award; and Rasa Sayang was nominated for The Australian Dance Awards for Outstanding Achievement in Independent Dance. He has been a leading figure in inter-cultural discourse and received Asialink residential grants to work in Indonesia in 2005, and 2008 and a Dance fellowship from the Australia Council for the Arts. Tony is the founding Creative Director of Melaka Arts and Performance Festival – MAP Fest.

He has contributed significantly to the development of contemporary dance & performance practice, particularly bringing a non-Western perspective to the palette of work being created.

Tony's contemporary trance praxis has resulted in his recent Phd thesis, Trance-forming Dance.

Manipulation of the Adjectives

(20 mins) – performance

Fri 17 May 9pm

Any adjective according to EM Cioran, if without diversity represents banality. There must be a limit to the adjectives in the boundless terrain of the mind, to the sense of time and the impossible reach to any completion of affects. This dance resides in the manipulation of the adjective.



LUIS SATCH

OpenSource Dance Lab & Company

Inspired by the collaborative and shared ethos of open-source software, the company is dedicated to exploring new artistic expressions. By integrating multidisciplinary efforts and AI, the company commits to pioneering performances that engage and transform audiences, embracing mutual growth and social change.

Dr. Luis Satch - Founder

Luis brings a unique blend of vulnerability and introspection to contemporary dance. Beginning his artistic journey just-in-time at the age of 38, influenced by his background in communication, semiotics, and data science, he crafts powerful, emotion-driven performances that encourage deep audience engagement using contemporary dance techniques.

Natasha Eracleous, a Biodynamic Craniosacral Therapist and Argentine Tango teacher, delves into profound body awareness and the exploration of inner worlds through dance. Her teaching and therapy work blend to foster personal growth and expression, offering transformative experiences through the power of movement.

Jean Sum, a Biodanza Facilitator, infuses her dance with a natural connection to people, music, and the environment. Her influences include Argentinian Tango, Zouk Lambada, and Bachata, but she emphasizes the transformative power of human connections through Biodanza beyond styles.

Spectra of the Nonlinear

(15 mins) – *performance*

FRI 17 May 7.30pm

This piece features beings dwelling in their distinct inner worlds, each embodying their personal essence. As their trajectories begin to overlap and collide, the interactions unravel novel dynamics and pave new roads, revealing, destroying, and creating elements within their encounters.



TESSA LUMINATI & ANGELIQUE ZHOU



Angelique 焯 Zhou is a curious theatremaker born in Naarm (Melbourne). Her practice explores the Suzuki Method and honest storytelling from underrepresented perspectives. Angelique trained under Matthew Crosby and is an associate artist of The Thursday Group. In 2023, she received her BFA (Theatre) from the Victorian College of the Arts and was awarded the Lionel Gell Foundation Scholarship (2022) and Paul & Donna Dainty VCA Award (2023).

Professionally, she has performed with *Born in a Taxi*, Brunswick East Entertainment Festival, and collaborated with Taka Takiguchi. Her solo works include *The Poet*, shadow puppets exploring Chang E, and *Rising Son*. Since 2022, she has worked closely with The Thursday Group's laboratory practice investigating Suzuki and Grotowski techniques.

Tessa Luminati is an actor and theater maker who earned a Bachelor of Acting for Stage and Screen from Federation University in 2018. As a theatre maker, she explores and develops work using the Suzuki Method of actor training with the Melbourne-based ensemble The Thursday Group. She has co-founded two companies - SpudPuppy Productions and Sugar Bits. These groups utilize the Lecoq teaching method to create feminist-themed sketch comedy shows as well as silly but educational children's theater. Additionally, Tessa has studied dance with Tony Yap and performed her solo works titled 'Waves' and "How do you cope?" at the Melaka Art and Performance festival in Malaysia.

Under the willow tree
(15 mins) – performance **Fri 17 May 7pm**

Notice. We don't even notice - flowers - colors - the trees - we do not even notice - hand, wrinkles, pink, tips, veins, skin, freckles, dirt underneath nails? Disgusting. One cannot live without meaning - to live without meaning is not to live. Am I not human? I am not human. Who am I? I didn't even notice I had become this way.

A performance that spans 14,405kms. "We Don't Even F**king Notice!!" explores what it truly means to be human in a digital landscape...



CHRISTOS LINO

Christos Linou redefines how his body is a site for physical interaction and draws on cross-art forms and theoretical concepts to understand the identity of his actions as ongoing reconfigurations. His interdisciplinary art practice explores practical and abstracted associations on how the body choreographs itself within these forms. He has over three decades of work as a professional dancer, choreographer and filmmaker and has toured Australia, Paris, Amsterdam, Melaka and Singapore. He has a Masters degree in Fine Arts from the University of Melbourne where he researched durational performance and produced *Naked Peel*, a 12-hour performance, which was published on *IMMATERIAL* by the Marina Abramovic Institute in New York. He co-directed *Intertextual Bodies* and created a series of public site body intervention works and has performed for various companies including; Balletlab, Trax Dance, Companies in Space, One Extra, Australian Opera and appeared on film and TV. He has choreographed and performed for IHOS Opera over a 21-year period with the featured work *The Barbarians*. His dance on film work *Naked Ambassadors* was commissioned by Temperance Hall for the 2020 Midsumma Festival. During the COVID lockdown, he launched his independent publication house Linou Press at the 2021 NGV Melbourne Art Book Fair. He is the arts writer for *STUN*, a queer magazine produced in Canberra. His embroidery artwork *A Queer Stitch in Time* was awarded first prize at the 2023 Midsumma Festival and his recent exhibition *Fuck and Flee* was presented for the 2024 Midsumma Festival.

Spectral Absence

(25 mins) – performance (**Warning: nudity**)

Sat 18 May, 6pm

Sun 18 May, 2pm

The performance is a multi-media dance project that explores loss and absence through stages of anticipated, absent, complicated, and normal grief. The performance is choreographed with metaphorical imagery to convey the complex and nuanced journey of a body working through grief to find a “new normal.” In June of 2023, my partner Bruce suffered a stroke, but after two-months of tests and rehab at the Royal Melbourne Hospital he had a life-threatening stroke. The Dr told me he would die that evening and he will be transferred to the palliative care unit but I insisted that I take him home to die in dignity. Bruce spent the last two weeks of his life in the privacy and comfort of our home. I was privileged to nurse and relax him with gentle body treatment therapies to help him remain comfortable and calm. At 3am on the 1st September 2023, Bruce died peacefully in my arms. This work is a personal exploration of understanding loss, which is framed by a series of dance and movement rituals, as a way to manage the challenges of bereavement to evoke a notion of hope through the commonality of a community bonded by grief.



GUERRILLA OPERA COMPANY

Guerrilla Opera Company (GOC) was founded by choreographer Christos Linou and vocal artist Hemi Tetokowarou and launched at the 2022 National Gallery of Victoria, Art Book Fair. GOC presented art activation performances in Hosier Lane as an aesthetic protest to Russia's invasion of Ukraine. Other works based on the experimentation of opera have developed into gallery installations with film, live vocals and musical accompaniment that include the works, Pear Fish Sword, Dogs in Lockdown, Fuck and Flee and Guerilla Nursery Rhymes. Both artists have worked collaboratively on a number of projects, since 1989 with the works; The Mind of Cyrox and Intelligence of Anxious Motion, which were intentionally shaped to provoke and bring attention to social/political issues.

The Economy of Peace Campaign

(15 mins) – performance (**Warning: loud war sounds**)

Sat 18 May, 6.40pm

Sun 18 May, 2.40pm

The project is based on a 62-year summary of wars since I was born in 1962. In this time I've been raised with the media bombardment of conflict and violence, and as a young boy I was affected by the uncertainty of a peaceful future. Now, at the age of 62 I'm faced with alarming rate of wars that questions the effectiveness of peace. My collaborating artist Hemi Tetokowarou was also born in 1962 and he too has been affected by wars, which has left him feeling that hope for world peace is hopeless. Even-thou neither of us has experience actual war, we have been exposed to the torment and suffering of war through the media lens of journalism and its documentation of death. The essence of the work centre's around the vocal arrangement of Hemi Tetokowarou and his operatic composition, which aims to trigger states of emotional unrest and serenity that draws attention to the sounds of terror, mercy, diplomacy, grace and peace. The basis for the choreography is shaped by invading personal space, so it disrupts the placement of the audience's point of view and shifts them about the space, as a metaphor for invasion, entrapment and control.



RICARDO MAGNO



Originally from Manila, Ricardo is a performer, choreographer, and director. He received his initial theatre training from the Cultural Centre of the Philippines and also holds a Master's degree in Theatre (Directing) from the Victorian College of the Arts, University of Melbourne.

His most notable production credits include direction and choreography for PAMANA: Philippine History in Movement (nominated for Best Dance Production at the 2020 Philippine LEAF Awards); movement design for Anna in the Tropics (recipient of the Special Citation for Outstanding Movement Design, 2020 PhilStage Awards); movement design for Alpha Kappa Omega (cited for Outstanding Movement Design, Philippine Daily Inquirer Best of Theater 2019); direction and choreography for Panta Rhei: All in Flux (winner of the 2018 Call for Competitive Grants program of the National Commission for Culture and the Arts); and performance for Mukhannathun (recipient of the Best Actor in a Leading Role Award at the 2017 CinePeyu Film Festival).

Productions he has been part of as an actor or choreographer have been showcased at the International Theater Institute Festival (Spain, 2018), APB Drama Festival (Taiwan, 2012; Shanghai, 2017; Indonesia, 2018); Asian Performing Arts Forum (Japan, 2016 and 2017), Indiana University of Pennsylvania (USA, 2017), and Low Fat Art Fest (Bangkok, 2015).

Bali-an

(35 mins) – *performance* **Fri 17 May, 8.30 pm**

Bali-an is a modern-day exploration of the Philippine shamanic practice of becoming a “Balian” or spirit-medium. The term may have stemmed from the Proto-Austronesian “Bali,” which means to “accompany” or to “escort,” as shamans are seen as escorts of spirits that traverse various worlds. Currently, the term “Bali” means “to break” or “to bend” in Filipino. The primary phase of Bali-an, therefore, is a performance exploration of the bending of perceptions of space and time, and exploring liminality through various practices that allow the “breaking” of rigid notions of identity and temporality.

The end phase of the performance is an exploration of the Filipino notion of “Sapi.” Loosely translated as “possession,” “Sapi” is the active performance of mediumship in Filipino shamanism. As the performer allows notions of identity, time, and space to bend/break, the performance then becomes an exploration of mediumship by allowing the performer’s consciousness to become a vessel while in a trance state.

KENDRA KELLER

Kendra Keller is a submerging artist who has enjoyed fleeting moments of infamy for her poetry and physical performance. Currently, whenever she is not attending protests or working in her day job in social justice, she is experimenting with attempts at spiritually bypassing everything.

Listen

- *durational performance*

Mon 13 May, 10am (6-7 hours durational)

I will sit in a cell of the courthouse and read aloud from a sacred text - Meher Baba's oceanic and revelatory dissertation on the journey of the soul: "God-Speaks: The Theme of Creation and its Purpose". You are invited to come and go from the cell at any time throughout the reading, and are welcome to remain present in awake, dream or sound sleep states.



PAUL ROBERTS



Dr Paul Roberts (52) born in Australia is currently based in rural Tasmania. Dr Paul was contracted between 2019 and 2021 by MONA Museum Hobart to explore performance-art fulltime in the Faro space and later across the entire Museum. Rumors abound as to what he actually did in those twelve months.

Between 2019-2023 Dr Paul worked full-time as a core creative for the Second Echo Ensemble (SEE) - A mixed ability ensemble. Under the direction of Kelly Drummond Cawthon, SEE is recognised as one of Australia's leading arts companies.

Dr Paul currently works teaching creative process and dance for MADEcompany.com.au Hobart, with a particular focus on enlarging each students artistic license via pathways of fun and a sense of joy.

Nadav Masel An international doublebass player dedicated to improvised music, and realms. Nadav has played as a soloist and in leading contemporary music ensembles around the world. He has collaborated with top improvising musicians moving stylistically from classical repertoire to free jazz to electroacoustic noise and on and on. He says peace, blessings, and joy.

Hot Bites: Love & Imagination

(45 mins) – performance **Mon 13 May 7.30pm**

Does sex and love always lead us beyond our partners towards greater understanding of ourselves? Does art and imagination have a role to play in the process?

Attempting to behave like a good detective Dr Paul arms himself with hot bites of music, and dance as he grapples with clarifying a most perplexing set of questions. Together with an audience Dr Paul attempts to produce useful maps for the trecherous terrain of love. The results are sometimes ludicrous sometimes sublime.

The Singing Water Bottle

(45 mins) – performance **Tue 14 May 7pm**

The Singing Water Bottle. With special surprise guest local artists. Paul, Nadav and friends weave together experimentally dance, music, story, and song.

LYNNE SANTOS

Lynne Santos has been a performance practitioner since 1980. She's been a member of Kinetic Energy, One Extra Company, TOTO, Teatro del'IRAA, Tony Yap Company and others. She regularly participates in Precipice, an improvisation festival curated by Peter Trotman and Tony Osborne and MAPFest, a festival of performance curated by Tony Yap. She presents works in various events in Melbourne and Sydney.

Lynne has continued her improvisation practice for over 30 years and researched it in various settings including Butoh and Body Weather. She's utilised it to generate material for set works of theatre and dance and as a performance mode in its own right. Spontaneous Composition has been an invaluable tool for developing her own style of movement, sound and text and is an inexhaustible resource for ongoing discovery and development. She continues her investigation of improvisation in the context of trance under the teaching of Tony Yap and Mas Agus Riyanto.

Locus

(15 mins) – *performance* **Sat 18 May 7.30pm**

Locus expresses the performer's spontaneous psycho/physical responses to the sensory stimuli of a particular place. Elements of this place include the architecture, weather conditions, time of day/night, and presence of onlookers. The performance language also manifests elements of the artist's own person situated within this location.



DIANNE DICKSON

Dianne's work has involved combining personal and contemporary imagery from the Mallee region of Victoria where she grew up, with additions of drawing and text. In this combination, the images become ghost-like or nostalgic representations of this specific post-colonial environment. The narrative in these artworks shifts in the same way that memory does; this reflects on my own life experience in the region, which at times has felt obscured, and has been deeply affected by the landscape, isolation, trauma, violence, innocence, hope and community.

Dianne has achieved a Master of fine art degree by research at the Victorian college for the arts. she was a finalist for the athenum art prize and the Windsor art prize for her exhibition, 'Luminescence'. Dianne was the Artistic director of small town transformation project for the town of Rainbow in rural Victoria where she now works from.

The End

(20 mins) – performance **Sat 18 May 8.10pm**

Dianne narrates and recounts moments of her life - the tragic and profound experiences of one woman's crisis and uncommon motherhood in the changing phases of life in rural Victoria. Through flashes of recollections of poetry and stories, Dianne shares the effects of aging on her body, mind, and spirit.



YOMAL RAJASINGHE

Yomal is a solitary creature, once encouraged by an older half brother to play a few basic chords on the guitar. "Looking at my reflection in the mirror, simultaneously I know and do not know who I am, but when I hold the guitar I feel I'm holding a part of me in my hands. I play by 'ear' naturally and over the years I've developed a musical style, recognised as a melange of classic-flamenco."

With no formal training Yomal's compositions come from both a conscious and subconscious space. Tapping deeply into this space he "feel I can create anything" and that something bigger than what he knows can emerge.

Everyday Yomal train to maintain his mental strength. He disciplines my hands, my eyes, my ears, and focus on the training of his mind. Like a bird on a wire Yomal waited and now he flies with his soul-sound to the world.

The Ceylonese

(20 mins) – performance **Sun 19 May 6pm**

This monologue is the first experiment with a partially biographical fiction, perhaps a narrative of a busy mind. Finding some form of method for peace of mind, "The Ceylonese" is a story of a boy who escaped his past and found a national identity. He is now legally Australian, but this status adds a mix of what is lost in the process.

Sometimes, thoughts emerge from the mind that contradicts all one should strive for. "Sometimes I feel instead of finding an identity, I'm actually losing myself. "I had been an illegal migrant for so long that I don't know how to feel free. I am more accustomed to hiding and dodging authorities."



ALEX (SASCHA) ROUSE

Alex Rouse has been living and working in Melbourne since 2014 primarily as an actor with performances ranging from Macbeth in Macbeth at Eagles Nest Theatre to Lady Gwendolen in The Importance of Being Earnest by Boutique Theatre. Alex has found himself engaging more with dance and movement in recent years studying Butoh and Body Weather around Australia and in Europe. He has performed in ButohOut with Yumi Umiumare and has recently starting training with Tony Yap.

Creature

(15 mins) – *performance*

Sat 18 May 8pm

Creature will be a piece exploring the shadow self engaging with the outside world for the first time in the flesh. Exploring Jungian themes of the unconscious and its desire to be brought forth into the light.



LISA DETHRIDGE

Dethridge produces a variety of analogue and digital media and has exhibited digital works internationally at Science Gallery Dublin; the Pratt Institute New York as well as the Sydney Biennale. She has performed with Tony Yap Company since 2015, participating in artist residencies with the group in India, Malaysia and Melbourne. In addition to her theatre practice she plays West African percussion with several dance ensembles at music festivals (Tanglewood, Esoteric, Confest); as well as open floor dance studios and events. She drums for dance students at Asanti Dance Theatre Melbourne. Dethridge has taught in American and Australian Universities and is a Research Fellow at RMIT University Melbourne in the School of Media and Communication where she has supervised research across diverse fields of Media Production, Design, Screenwriting, Embodied and Practice-based Research and Responsible AI (Artificial Intelligence.)

How my garden grows

(15 mins) – performance

Sun 19 May 3pm

This short work is set in the backyard of the Coburg Courthouse. Many anxious humans may have found solace and fresh air in the concrete enclosure while awaiting sentence from the magistrate. Others may have found it their last stop before moving to an ever more dismal enclosure in prison. The courthouse is a place for the administration of what Michel Foucault calls "discipline and punishment." How to transform and manage the inherent anxiety around social justice so the individual may find even a tiny space between the lines to experience freedom?



HELEN SMITH & TAKA TAKIGUCHI



Helen Smith was first introduced to the world of Physical Theatre, through Brisbane-based company, Zen Zen Zo with whom she trained, performed nationally and internationally from 1993 to 2010. Helen pursued her passion for Butoh studying in Japan for eight years under several Tokyo-based, masters from the lineage of both Hijikata and Kazuo Ohno, the two recognised creators of Butoh. Helen relocated from Brisbane to Melbourne in 2010 to pursue a Masters in Theatre Research at Monash University in which her thesis focused on the transformative power of Butoh. Helen's works include collaborations with Yumi Umiumare in Dashoku Shake & ButohOUT; Tony Yap Company, EPA as well as directing and performing with Gaby New and the Space Between performance collective.

Taka Takiguchi 滝口貴 is a performer, poet and creative producer of Japanese heritage based in Naarm Melbourne. His art-making process involves challenging social norms and structures from intersectional perspectives and creating works through the mediums of poetry, installations, and various movement-based techniques including Suzuki Method, Butoh, and shamanic/trance dance practices. His background as a social worker and inclusive art practitioner has greatly informed his artistic aesthetics and performance making process.

ITTAIKAN (Togetherness)

(20 mins) – performance

Sat 18 May 8.30pm

Two individuals, seemingly so different – younger queer Japanese man and older heterosexual Caucasian woman, in search of a common ground. Taka and Helen investigate moments of ITTAIKAN (togetherness) through an investigation of the Japanese concept of MA, usually expressed in the spatial/temporal terms, the space/gap/stillness between. Inspired by an academic paper on MA and Togetherness written by C. Tseng (et al), they address the theme of PEACE. “Can what separates us – that which is inherent difference – be the source of our sense of belonging?”



MICHA WOODHOUSE

A dancer and mover all her life, Micha has only been consciously exploring the medicine of movement in the last 2 years.

This form of dance has been a way for her to express parts that have otherwise been forced hidden; deemed too ugly, weird or grotesque for public eyes. She describes it as a form of animism, embracing the creature within; wavering between states of devotion and states of crude animism

Her work has been described as "evoking puppetry" and "being possessed". This will be her first solo performance.

Periphery

(20 mins) – *performance*

Fri 17 May evening 7.50pm

On the periphery
Neither here nor there
Neither White nor Other
Always in the grey

The artist has always been drawn to the Periphery. This piece explores the idea of choosing to exist on the edges. Of not belonging anywhere and belonging everywhere. Observing with discernment

The Chameleon: a talent of blending in Isolated; outside. Viewing the pack, the group, in order to know how to act; to understand what transformation needs to occur, in order to be accepted, to be taken over.

And the journey back

Of extricating oneself,
Sticky unravelling
in order to come back to self;
to re discover; re calibrate.
Solitude and moulding; in flux.
Sometimes, I wish I could be invisible.
I rarely feel a sense of belonging,
I've chosen to exist on the periphery;
Chosen to have a view of the outsider
At times, I feel claustrophobic in groups
Itching to wrench out of the pack
And go my own way
I believe it is important for an artist to
be on the periphery;
To be on the edge
To see the forest from the trees and
determine how it may inform their art
To feel the loneliness of human
existence.

SAGE SHAWAMAN

Sage Shawaman is currently fascinated by the relationship between the predominant culture and the counter-cultural artist.

This fascination is informed by Sage's own rebellious relationship with authority, the status quo, and all things traditional.

As an interdisciplinary artist with a political inclination, Sage seeks to share perspectives that might liberate others around them.

The perspective that most aligns with Sage in this time can generally be described as an Animist one.

For Sage, Animism is about an appreciation for the human & non-human world; inclusive of the realm of ghosts, spirits, and ancestors. Land and the spirit of earth itself is also integral to Animist cosmology.



Beautiful Mother and Degenerate Child

(30 mins) – performance

Sun 19 May 6.30pm

In Beautiful Mother & Degenerate Child, Sage seeks to channel the complicatedness and heaviness around their relationship with their Mum, who they are currently living with, into a ritualistic and theatrical experience.

Guided by the tutelage and philosophy of Tony Yap's work, inclusive of Tony's improvised trance aesthetic, Sage will be exploring and channelling truth -- as best as they can -- with regards to The Spirits that pervade this Mother-Child dynamic, with the understanding that these forces are analogous to the broader sociopolitical dynamic of "nanny state" and "civilian".

Beautiful Mother (Nanny State) and Degenerate Child (Civilian).

KIKI ANDO & AI YAMAMOTO



Kiki Ando is a contemporary Japanese artist based in Melbourne. Born and raised in Japan, Ando's work is deeply embedded in Japanese artistic practices like Butoh dance, hand-built ceramics and Boro and Kamiko fashion practices, along with her experiences abroad. Her performance includes wearable artworks created by Ando in response to the fashion industry's use of environmentally unsustainable and restrictive materials.



Ai Yamamoto music and audio visuals will accompany Ando's performance. Yamamoto is composer and sound designer. Her various compositions range from a childlike, playful, innocence to cinematic, moody, atmospheres moving the audience through diverse emotions and themes.



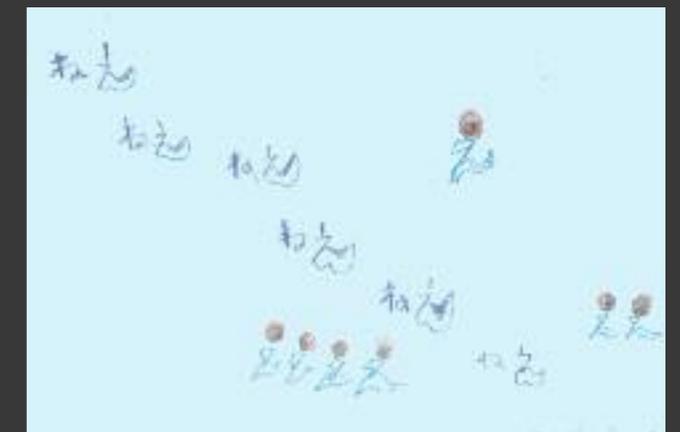
Water Play

(20 mins) – performance

Sat 18 May 9pm

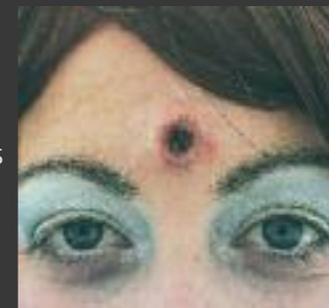
we explore the theme of fleeting sadness through the story of a melancholic fish in water. Yamamoto's music and audio visuals will accompany Ando's performance.

we convey this playful journey.



SAM HELPS

Sam (she, her) is a performance artist and writer from Naarm, Australia. Her work focuses on punishment, prisons, social norms, social control, and freedom. In 2021 she worked alongside Dutch journalist Linda Polman to create the verbatim radio play *Death Row Dollies*, an exploration of the social phenomenon of women who fall in love with men on death row. In 2022 she directed *Goddess Rebellion*, a play about intersectionality and the power of women's voices in the fight for justice. She is currently working on *All About My Cybernetic Penis*, a performance about experiences of gender, the possibilities of body augmentation and A.I. Her work often involves found texts and quotes from sources such as government reports, newspaper articles, journal articles and academic texts. She enjoys dancing Butoh with Yumi Umiumare and participates regularly in ButohOUT!



Death Mother Moving

(10 mins) – *dance, projection*

Mon 13 May 7pm

The Death Mother is small, insect-like. She moves with hesitancy, her breath constricted by an unborn tumour. She is frightened and defensive. Through an unlikely orifice her offspring gasps to be released, yearning for air – life – light. Her labour is backwards and unexpectedly horrendous. When she beholds her babe, she is struck with an undigestible terror – mirror neurons hook in with parasitic precision, there is no escape from her own demise. She must destroy this child, but new-life has a power of its own, a determination, a wisdom. Is there freedom in the struggle? Where are the hard edges, and where is the famed release?

JESSI RYAN

Having been creating multifaceted performance work for 20 year both nationally and internationally, **Ryan** most recently pretend their first stand up comedy show, Functional Bottom- as part of Melbourne International Comedy Festival.

As a journalist, they have written for the likes of ArtsHub, Crikey and the ABC, work for which they have received several award nominations.

They are inspired my mythology, queer and ballroom culture and chaos.

"Artistic firebrand" – The Age

"An innovative, multitalented artist" – Stage Whispers

"Ryan is mesmerising to watch" – Theatre First

"Ryan has an energetic stage presence" – ArtsHub

Eris

(15 mins) – *dance, projection*

Sun 19 May 5.30 pm

Eris, the Greek goddess of strife and discord. She was known as Discordia in Roman mythology. Some texts hold her to be one of the eldest goddesses, the daughter of Nyx, the goddess of night, while others say she is the sister of the war god Ares.



ADELE WILKES

Adele Wilkes is an artist, filmmaker and researcher whose practice encompasses moving image, sound, photography, projection and installation, with a focus on expanded, experimental and poetic modes of documentary and cinematic storytelling.

Adele's work has been shown in Australia and internationally, including at the Australian Centre for the Moving Image (ACMI), National Gallery of Victoria, Buxton Contemporary, Channels Festival, Aphids, Composite: Moving Image Agency and Media Bank, MONA FOMA, Liquid Architecture, Museum of Brisbane, Sydney Contemporary, The Hellenic Museum, Bunjil Place, National Portrait Gallery, at various film festivals in the UK, US, Europe and the Middle East, and on ABC TV. Her photographic work was shortlisted for the 2019 Bowness Photography Prize, and the 2021 National Photographic Portrait Prize. Recently, Adele's work has been exhibited in Melbourne Now at NGV Australia. She is a member of Women Photograph, a peer assessor for Australia Council for the Arts and a PhD candidate in the School of Art, RMIT.

A door through the crevice of which the moonshine peeps in

(30 mins) – video / media

Mon 13 May 6.30pm

"For what is cinema really if not images, dreams, and visions? We take one more step, and we give up all movies and we become movies: we sit on a Persian or Chinese rug smoking one dream matter or another and we watch the smoke and we watch the images and dreams and fantasies that are taking place right there in our eye's mind... This is the ultimate cinema of the people, as it has been for thousands and thousands of years." – Jonas Mekas, 1964

The Japanese concept of negative or empty space is called "ma" and the original Chinese character 闕 featured the character for "door" and "moon", suggesting "a door through the crevice of which the moonshine peeps in", according to linguist Bernhard Karlgren.

This meditative, expanded cinema work explores sensory perception through a sequence of footage recorded in a psychedelic botanic garden lit only by the full moon. The subtleties of illumination and shadow reveal movement within stillness, and a space abundant with imaginative possibilities within emptiness. As an antidote to the incessant noise, stimulation, disconnection and fragmented attention of a digitally dominated world, this work seeks to bring us back to an eternally present moment, a state of just being, guided by plant teachers.

FOUAD BERZGHAL

An exhibition of paintings

Mon -Thur, 13-16 May

Fouad Berzghal was born in Lattakia on the coast of Syria, where he was schooled and raised. After moving to Beirut, Lebanon, Fouad worked in a retail optical business as a graphic designer. His graphic design work involved publishing catalogues and online materials, eg., "Syndicate des opticiens et optometristes au liban/ Nisrine ô", using digital software.

Recently arriving in Melbourne, Australia, he continued exploring his art practice which began in Beirut in 2015. Currently working with paints Fouad is exploring contemporary expressions, influenced by modernist artists like Alberto Giacometti and Larry Zox.

Fouad recently arrived to Brunswick and is beginning to find his place as a visual artist.



JACK RILEY

Photographs

Mon -Thur, 13-16 May

Dancer/photographer

Jack is a multi-genre performer, actor and digital artist based in Melbourne. Jack is a graduate from the Victorian College of the Arts (VCA) Dance. After graduating he was commissioned as VCA and Melbourne University's ambassador for dance presenting his work Duplex at the Academy de bel Arti Florence for the University's "First Commissions" marketing campaign. Jack has performed for several Australian dance companies, Chunky Move under Antony Hamilton 'Token Armies' Melbourne international festival 2019 and opening ceremony at Potato Head Bali, Indonesia for Futura 'Pointman warrior' sculpture unveiling 2022. Australian Opera 'King Roger' 2018, Tasdance 2017 and force Majeure 'You animal, you' Arts House 2018 Melbourne International festival. Recently Jack has been working and collaborating with Tony Yap presenting their work 'Animalising; Becoming Animal / Intense /

Imperceptible' for Midsummer Festival 2024. Alongside performing Jack has created and produced three of his own self-funded full-length dance works. 'Alone' 2018 was toured and presented at Chunky Move, Canberra Theatre Centre and State Theatre centre Perth. Now Jack is pursuing acting roles starring in multiple short films, 'Each Other' 2020 presented at Melbourne International Film festival, Brisbane International Film Festival and Slamdance film festival 2021. In 2023/24 'Incarnation' directed by Bernard Winter premiered in a multitude of festivals with nominations for best short film, best actor at the St Kilda Film Festival and nomination for The Australian Academy of Cinema and Television Awards for best short film. The Film has won 'Audience Choice Award' at SciFian Film Festival, Seoul Korea 2023, and 'Best Short Film' at Chicago International Film Festival for best short film.

