

ADHOCRACY 2012 INTERDISCIPLINARY ARTIST HOTHOUSE
THE QUEEN'S BIRTHDAY LONG WEEKEND 9th – 11th June, 2012
WATERSIDE 11 Nile Street, Port Adelaide. Presented by Vitalstatistix



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ADHOCRACY
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THE ADHOCRACY TEAM

CURATORS: Emma Webb & Jason Sweeney **PRODUCTION MANAGER:** Justin Pennington

COORDINATOR: Lara Torr **DOCUMENTATION:** Jennifer Greer Holmes & Heath Britton

GRAPHIC DESIGN: Amy Milhinch, Freerange Future

PARTICIPATING ARTISTS

Frances Barrett, Emma Beech, Kate Blackmore, Daisy Brown, Paulo Castro, Caitlin McCreanor, Vincent Crowley, James Dodd, Kelly Doley, Chelsea Evans, Ben Flett, Hayley Forward, Paul Gazzola, Alan Grace, Mish Grigor, Claire Glenn, Jude Henshall, Tamara Lee, Tessa Leong, Jessie, McKinlay, Louisa Mignone, Sarah Neville, Brigid Noone, Jess Olivieri, Fee Plumley, Dianne Reid, Sarah Rodigari, Nadia Rossi, Andrew Russ, Ashley Scott, Ryan Sims, Diana Smith, Jane Smith, Ellen Steele, Jo Stone, DJ TR!P, Brad Williams, Lachlan Vercoe & Julie Vulcan.



So I broke into the Palace with a sponge and a rusty spanner...

There's always a satisfying perversity in Adhocracy falling, like some axe upon the head of convention, on the Queenie's Birthday long weekend. An act of resistance perhaps? No ornate jewelled crowns or royal thrones here, thank you. Just raw dusty space. The doors to the great hall are open. A set up, a time and place, a deliberate attempt to sit awkwardly and shift uncomfortably and potentially not have a good weekend (maaate).

This year's Adhocracy projects are about live art and lived experience, enquiry, research, politics, sound, space (and the taking of it), listening, documenting and deconstructing. Over forty artists will gather together to work like scientific lab researchers on a bender. And the work is never 'done'; there is always something to keep exploring. It might take two minutes or it might take ten years. Some of it will happen in three days. It may cause sleep deprivation. It takes us into the night. It speaks through microphones, in whispers, in darkness. It plays tricks with the light. It will generate a feedback loop.

We gather together to work towards something unknown, unwieldy, playful and possibly dangerous. With minimal tools at hand, are we scratching about for scraps and just making do? What do we hope for? As artists and makers (with human hands offering love for nothing), as comrades and community and company, as untidy and inarticulate beings (speak for yourself, curator!) we will become resistant to static life and boredom, at least as much as we'll ever be. Passion and mess. It's all we could ever hope for.

This work has many names, it shape-shifts, it rarely has a 'fixed point' or a finished product and it loves (and equally abhors) technology. An 'interdisciplinary artist' might never really have the final answer, the market-ready sales pitch or an 'opening night'. The work will often be fleeting, transitory, noisy, unreasonable, intimate. To borrow from UK's Live Art Development Agency: "it breaks the rules about who is making art, how they are making it and who they are making it for."

*Oh has the world changed or have I changed?
The Queen is dead ... and it's so lonely on a limb.*

EMMA WEBB & JASON SWEENEY
ADHOCRACY 2012 CURATORS

**Lyrics taken from 'The Queen is Dead' – The Smiths (Morrissey)*

ADHOCRACY IS VITALSTATISTIX'S ANNUAL MAKE 'N' SHOW HOTHOUSE, INVITING INTERDISCIPLINARY ARTISTS TO CREATE, CONVERSE AND CRITIQUE, IN ONE SPACE (OUR BEAUTIFUL HOME WATERSIDE) OVER THE JUNE QUEEN'S BIRTHDAY LONG WEEKEND.

THIS is how it works. Artists, some who have responded to a call-out and some who we have commissioned or roped in, will spend the long weekend in a studio environment, developing new work. **YOU** can contribute to their creative process by coming along and taking part in open studios, artist talks and work-in-progress showings. To keep it comfortable and real, there's also a **BAR** (open all the time) and **TACO CAT** selling their handmade Mexican food from a 1960s caravan each evening, 6-9pm.

BELOW is an overview of each Adhocracy 2012 project. Please see the schedule for specific times and take time to read the extended statements about each work and creative team.

EACH year we invite some of Australia's best interdisciplinary artists to collaborate with South Australian artists. During a two-week lead-up residency, the guests work with ten locals to make a new work for presentation at Adhocracy.

DANCE HALL *Jess Oliveri, Hayley Forward & the Parachutes for Ladies* (NSW & SA)

A site-specific project and new work which explores the collective movement of people within the Waterside Workers Hall, from the standpoint that everything that has happened within this space is a choreography.

FROM a national call we have selected **SIX** creative teams. They will undertake a three-day intensive creative development with plenty of opportunities to talk about and show their work.

▲ **AUDIO COMMENTARY** *isthisyours?* (SA, NSW & VIC)

A performance work exploring the desire to comment upon the world around us and the boundaries between content and commentary in fields such as DVD commentary and tourist audio tours.

▲▲ **DAILY LECTURE SERIES #1** *Paul Gazzola, Sarah Rodigari & Brigid Noone* (SA & NSW)

An onsite, discursive research team exploring curatorial practice and the presentation of knowledge in the public domain.

▲▲▲ **DECOMPOSITION** *Stone/Castro* (SA)

A theatre dance work about political saviours.

▲▲▲▲ **ON MY BIG DAY** *Mish Grigor & Lachlan Vercoe* (NSW)

A perfect day in the future described by a variety of participants and edited into an audio experience for an audience.

▲▲▲▲▲ **WISHING DARK** *Julie Vulcan & Ashley Scott* (NSW)

A durational performance work exploring a liminal dark world where a perpetual state of searching and recovering is the key to unfolding a mysterious circumstance.

▲▲▲▲▲▲ **TAKING UP SPACE** *Brown Council* (NSW)

A new performance project which examines the agency located in women gathering together in the civic space of a hall.

THIS year we have included two additional presentations that encapsulate the spirit of Adhocracy from South Australian-based artists.

I MET VIBORG *The Australian Bureau of Worthiness* (SA)

A once-off reprise performance of location-made live performance work *I Met*, an Adhocracy 2011 project most recently made in the Danish city of Viborg. A gentle revelation about a place, and a place in time.

REALLYBIGROADTRIP *Fee Plumley* (SA)

An artist talk exploring *reallybigroadtrip*, an experiment in living and breathing creative digital culture, and how digital culture continues to challenge ideas around art.

LASTLY, Adhocracy co-curator **JASON SWEENEY** has curated **ADHOCRASOUND**, a micro-survey of some – and only some – of Australia's experimental and exploratory sound makers. Curated through a process of submissions, solicitations and soft persuasion, it is a space for you to take time out from the visual, the live and re-focus, immerse yourself in some sonic landscapes for while, maybe with a drink in hand, a friend by your side. Enjoy the (almost) silence. See the Adhocrasound program at the bar for artist and track details.

AUDIO COMMENTARY

isthisyours? (SA, NSW & VIC)

Audio Commentary is a new performance work by isthisyours? which explores the almost incessant human desire to comment upon the world around us. Fascinated by the addictive banality of DVD commentary and the audio tours of museums and historic sites, isthisyours? are investigating where the boundaries between content and commentary blur. *Audio Commentary* was born out *Best We Forget*, the most recent work of isthisyours? in which a small section of the show had a recorded audio commentary played over a repeated scene. It afforded the audience the paradoxical experience of heightened familiarity with the scene, while also displacing it.

Audio Commentary asks, why the need to comment, who gets to comment and who listens? Do the opinions and commentary of an event or artwork become bound to our experience of it? Has commentary-obsession rewired our brains? Does commentary make a work more familiar and intimate, or place us at some remove from it? And do we feel part of a collective with our headphones on, if we're all listening to the same thing?

Audio Commentary has undergone a first stage of development through HotHouse Theatre's *A Month in the Country* residency program, where the artists played with creating audio tours, virtual walking tours and began an unending cycle of commentary on commentary on commentary. Together, they researched the history of DVD commentaries, art gallery audio tours, historical site audio, sporting commentary and video game 'walk throughs'. Walter Ong's book *Orality and Literacy*, particularly his enigmatic proposal that we are returning to oral culture, the death of the author and mass storytelling, also proved interesting to the creative team.

The next stage of developing *Audio Commentary* at Adhocracy 2012 will see isthisyours? further explore 'audio commentary' in a theatrical form. They will also consider what particular content will be interrogated with forms of commentary. On Saturday and Sunday, the artists will conduct a show-and-tell conversation with each other and audience. On Monday, they will present a work-in-progress showing, a study of content and comment.

ISTHISYOURS?

isthisyours? are committed to making engaging and challenging new works that embrace new ideas. They approach serious ideas in a ridiculous manner and ridiculous ideas in a serious manner. Founding members Jude Henshall, Tessa Leong, Louisa Mignone, Nadia Rossi and Ellen Steele formed isthisyours? upon graduation from Flinders University Drama Centre, SA, in 2006. They have created three works. *Nathalie Ribout*, a new translation of a Philippe Blasband work, presented in 2007; *Make Me Honest*, *Make Me Wedding Cake*, the company's first fully devised work, won the Adelaide Festival Centre inSPACE Development Award at the 2009 Adelaide Fringe; and *Best We Forget*, presented at the 2010 Adelaide Fringe, in the Tamarama Rocks surfers' 2012 season at Sydney's The Old Fitzroy Theatre, and programmed for *Under The Radar* as part of the upcoming 2012 Brisbane Festival.

CREATIVE TEAM

Jude Henshall
Tessa Leong
Louisa Mignone
Nadia Rossi
Ellen Steele
Andrew Russ

YOUR CHANCE TO SEE

Open studio
Each day from 1–4pm

Show & tell
Saturday &
Sunday at 8pm

Work-in-progress performance
Monday at 8pm

LOCATION
Waterside Foyer

DAILY LECTURE SERIES #1 ▲▲

Paul Gazzola, Sarah Rodigari & Brigid Noone (SA & NSW)

Taking the topics of the other Adhocracy 2012 projects as their starting point, the *Daily Lecture Series #1* team of Paul Gazzola, Sarah Rodigari and Brigid Noone will work as an onsite research group over the three days and a catalyst for ideas and knowledge production through a series of nightly lectures. *Daily Lecture Series #1* will cultivate the idea that knowledge is not a fixed point in time, but an ongoing process of discussion, questioning and repositioning of new information.

Through identifying lines of enquiry and research, the *Daily Lecture Series #1* team will also bring a discursive and provocateurial element to the projects underway at Waterside. They will make short video interviews with the other Adhocracy artists as they work, asking them to answer direct and simple questions around their topics of choice. These videos will then serve as references and directives for the *Daily Lecture Series #1* research as well as forming a part of nightly presentations.

The nightly lectures will be a fluid coming together of divergent understandings on and around the interests of the various projects and will be presented by one of the *Daily Lecture Series #1* team each night, with the other two members acting as that day's research team. Organised to be highly communicative and intelligent but purposely open to interjection, the nightly lectures will embrace the comic and offhand as well as the serious. Beer and riotous behaviour will be liberally championed, as will moments of reflection, pause and lucidity.

Daily Lecture Series #1 will encourage an open, accessible platform of engagement, challenging the notion that knowledge production is solely held in the trust and keeping of experts. It is concerned with exploring curatorial practice and the location and presentation of knowledge in the public domain.

PAUL GAZZOLA

Paul Gazzola has operated a multidisciplinary practice for over 20 years across art, architecture, performance, scenographic design and theory. He creates solo and collaborative works for stages, galleries and site-specific settings and has been commissioned and presented widely in Australia and internationally. He is also a founding and ongoing member of Lone Twin Theatre. 2012 projects include *Experimental Body Extension Manufacturing Unit*, Campbelltown Arts Centre with Paul Granjon; and *Overlay*, Adelaide Festival Centre with Jeff Stein. He is also Inaugural Associate Artist, Critical Path, for 2012/13.

WWW.PAULGAZZOLA.BLOGSPOT.COM

SARAH RODIGARI

Sarah Rodigari works across mediums to create performances and events through encounters and exchange. Her projects range from intimate to large scale, in galleries, performance venues and the public sphere. Sarah is part of Field Theory and the duo Panther. Her work has been supported both nationally and internationally, including by Performance Space, Arts House, Melbourne International Arts Festival, South Project (Yogyakarta), the National Review of Live Art (UK) and Anti-Contemporary Arts Festival (Finland).

BRIGID NOONE

Brigid Noone is an Adelaide-based independent artist and curator. She graduated from the SA School of Art with Honours in 1998, majoring in painting. After being awarded the Ruth Tuck Scholarship she moved to Rotterdam for a residency at *Stichting Kunst & Complex*. Living between the Netherlands and Adelaide she has developed her practice through exhibiting locally and internationally. In recent years, Brigid has worked for the Australia Council at the *53rd Venice Biennale*, co-founded artist run initiative *FELTspace*, and completed a Masters in Visual Arts at the UniSA, exploring vulnerability and generosity. Brigid is the director of the new gallery and studio *Fontanelle*, in Bowden SA.

CREATIVE TEAM

Paul Gazzola
Sarah Rodigari
Brigid Noone

YOUR CHANCE TO SEE

Open studio
Each day from 1–4pm

Nightly lectures
Saturday, Sunday & Monday at 10pm

LOCATION

Waterside Mezzanine

DANCE HALL

Jess Olivieri, Hayley Forward & the Parachutes for Ladies (NSW & SA)

Dance Hall is a site-responsive, residency-made work about collective movement and the architecture that makes it possible, developed in residence at Vitalstatistix, by Jess Olivieri, Hayley Forward, Jane Smith and the Parachutes for Ladies. *Dance Hall* has been commissioned by Vitalstatistix as the Adhocracy 2012 residency.

Each year Vitals hosts an interstate creative team who work with ten selected South Australian artists for two weeks, in the lead-up to Adhocracy, making a new work-in-progress for presentation over the long weekend. This annual project is about expanding the practice and understanding of live art and interdisciplinary practice in South Australia. This year's participating artists have joined the Parachutes for Ladies circle for this time (May 28th to June 8th) and this work.

Dance Hall explores the collective movement of people within the Waterside Workers Hall, from the standpoint that everything that has happened within this space is a choreography. Dance halls are sites of participatory performance, evoking a sense of magic where the reality of daily life can be momentarily suspended for fancy-free good times. Together, Parachutes for Ladies are exploring the accumulated choreography and sense of collective utopia associated with dance halls, including Waterside's eclectic and often highly political dance history.

JESS OLIVIERI AND HAYLEY FORWARD

Jess Olivieri and Hayley Forward have an expanded practice of visually stunning projects that encompass video, sound installation, contemporary dance, performance and photography. The work is research-led, subtly referencing historical events to create large and small-scale projects for galleries, theatres and festivals.

Jess and Hayley utilise a framework whereby they identify and collaborate with an often transient, site-specific community, who join them under the umbrella of Parachutes for Ladies. Recent projects include a collaboration with gallery attendants at the Museum of Contemporary Art, Sydney as part of Primavera and a collaboration with Berlin based contemporary dancer Jochen Roller for the annual dance program at Campbelltown Arts Centre. Earlier this year they collaborated with the whole staff at Gallery of Modern Art in Brisbane to make a work for the exhibition Contemporary Australia: Women.

WWW.PARACHUTESFORLADIES.COM

CREATIVE TEAM

Lead artists

Jess Olivieri

Hayley Forward

Associate producer

Jane Smith

Participating
SA artists

Chelsea Evans

Alan Grace

Claire Glenn

Tamara Lee

Caitlin McCreanor

Jessie McKinlay

Sarah Neville

Dianne Reid

Ryan Sims

Brad Williams

YOUR CHANCE TO SEE

Work-in-progress
presentations

Saturday, Sunday &

Monday at 7pm

Each evening will be a different iteration of research, process and outcome.

LOCATION

Waterside Hall

DECOMPOSITION



Stone/Castro (SA)

Decomposition is a development of a new theatre dance work by Stone/Castro, which departs from the legend of a Portuguese king, Dom Sebastiao, who disappeared centuries ago in a battle in North Africa. He disappeared mysteriously and nobody found him (ever). The legend said he would reappear one foggy night like a ghost to save the nation.

Decomposition will be set on one foggy night. Somewhere, we wait for Dom Sebastiao to return to save us but he's not the only one aspiring to return. Various politicians and leaders appear in mysterious circumstances; we don't know if they are dead or in transition between life and death. They speak political speeches, they move in their beautiful suits like ghosts, they sing like birds, they cry like children, they blackmail themselves, they speak about war like it's a simple joke.

These leaders are tired and sick but they never abandon their cigars. Breathing, smoking, eating, singing, taking over the world. They move in a claustrophobic space full of smoke and a floor covered in dry leaves. When they walk we hear the sound of their steps, amplified, everything amplified, the walking, the breathing, the talking. For some moments they move slowly and minimally, for some moments they transform and move fast like insects, like cockroaches ready to take over the world.

Stone/Castro will come to Adhocracy 2012 armed with texts, images and ideas to experiment with over the three days. They plan to explore a raft of different leaders and their political speeches; make them dance, make them undress, make them proud, make them sing.

Stone/Castro will construct and deconstruct, adapting writings from playwrights such as Heiner Muller, Peter Weiss (Marat Sade), David Hare, Harold Pinter, and Tim Etchells. They will also start exploring the soundscape of the work. And, in what is becoming an Adhocracy tradition, a smoke machine will be on hand to fill the ghostly hall.

Stone/Castro will hold a conversation about the work on Sunday and present a work-in-progress showing of *Decomposition* on Monday.

STONE/CASTRO

Stone/Castro was formed in 2003 by Jo Stone and Paulo Castro. They have created and toured their work nationally and internationally. Stone/Castro are recognised for forging unique, humorous and corrosive contemporary theatre, including Green Room Award nominated *B-File*, *Red Sky*, *Superheroes*, *Wake Up Hate* and *Masscare*. They regularly collaborate with many of Australia's best independent artists. Independently Jo and Paulo freelance for companies such as Les Ballet C de La B, Portuguese National Theatre, Chunky Move, the Schaubuhne-Berlin, State Theatre SA, Brink and No strings Attached, among others.

WWW.STONECASTRO.COM

CREATIVE TEAM

Paulo Castro
Jo Stone
Vincent Crowley
DJ TR!P
Ben Flett

YOUR CHANCE TO SEE

Open studio
Each day from 1–4pm

Show & tell
Sunday at 9pm

Work-in-progress performance
Monday at 9pm

LOCATION
Waterside Stage

ADHOCRACY 2012 SCHEDULE



TIME	SATURDAY 9 JUNE	SUNDAY 10 JUNE	MONDAY 11 JUNE
1 PM	DOORS OPEN TO PUBLIC Open studios 1pm until 4pm. Please note, artists may choose to close their studios for periods of time.	DOORS OPEN TO PUBLIC Open studios 1pm until 4pm. Please note, artists may choose to close their studios for periods of time.	DOORS OPEN TO PUBLIC Open studios 1pm until 4pm. Please note, artists may choose to close their studios for periods of time.
2 PM	TAKING UP SPACE Gatherings & open space	TAKING UP SPACE Gatherings & open space	TAKING UP SPACE Gatherings & open space WISHING DARK Work-in-progress durational performance
3 PM	TAKING UP SPACE Gatherings & open space	TAKING UP SPACE Gatherings & open space	TAKING UP SPACE Gatherings & open space WISHING DARK Work-in-progress durational performance
4 PM	Make sure you check out ADHOCRASOUND	REALLYBIGROADTRIP Artist talk	TAKING UP SPACE Work-in-progress performance WISHING DARK Work-in-progress durational performance
5 PM	ON MY BIG DAY Artist talk	ON MY BIG DAY Artist talk	ON MY BIG DAY Work-in-progress presentation WISHING DARK Work-in-progress durational performance
6 PM	WISHING DARK Show & tell	WISHING DARK Show & tell	WISHING DARK Work-in-progress durational performance
7 PM	DANCE HALL Work-in-progress presentation	DANCE HALL Work-in-progress presentation	DANCE HALL Work-in-progress presentation WISHING DARK Work-in-progress durational performance
8 PM	AUDIO COMMENTARY Show & tell	AUDIO COMMENTARY Show & tell	AUDIO COMMENTARY Work-in-progress performance WISHING DARK Work-in-progress durational performance
9 PM	I MET VIBORG Performance	DECOMPOSITION Show & tell	DECOMPOSITION Work-in-progress performance
10 PM	DAILY LECTURE SERIES #1 Artist talk	DAILY LECTURE SERIES #1 Artist talk	DAILY LECTURE SERIES #1 Artist talk
11 PM	DJ SOUNDS LIKE SWEENEY	DJ SOUNDS LIKE SWEENEY	DJ SOUNDS LIKE SWEENEY
12 AM	CLOSE	CLOSE	CLOSE

ADHOCRASOUND LISTENING STATION, BAR AREA OPEN 1PM – 12AM

VITALS BAR OPEN 1PM – 12AM **TACO CAT** OPEN 6PM – 9PM

See onsite map for location of each presentation. All times are subject to change.

ON MY BIG DAY



Mish Grigor, Lachlan Vercoe & others (NSW)

On My Big Day is an audio performance by Mish Grigor and Lachlan Vercoe, shaped from documentation of interviews in which people are asked to imagine a perfect day of celebration in their future. Taking its form from Helen Cole's *We See Fireworks*, an archive of people's memories of their most treasured performance adventures, *On My Big Day* will be a curated collection of dreamed-up fortunes presented as an audio experience for a live audience. The work will explore ceremony, flights of the imagination, and inclusion in life's big rituals.

On My Big Day stems from the naive conversations, often had by young children, planning their unfolding lives in fine detail. The project questions how this kind of 'forward dreaming' relates to how we understand our shared present as a culture. In *On My Big Day* a complicated kind of 'forwards-backwards-here-now' conjuring occurs. The contributing interviewees are asked to imagine a destiny, to look forward into how they might glorify life's big occasions. The audience listening to the piece are hearing discussions that have occurred in the past, and are then asked to consider the 'now' of celebration, including, perhaps, why certain people or communities are excluded from certain events, or what we choose to commemorate publicly and privately.

For director Mish Grigor, this work extends an ongoing investigation into the performative moment, the spectacles and anti-spectacles of the theatrical experience, and how these relate to the everyday. Mish and Lachlan will spend Adhocracy 2012 editing together audio interviews they have recorded in May. Throughout the weekend they will experiment with form and dramaturgy to weave the words into an hour-long list of fabricated futures, an archive of the greatest, most special moments that might never happen.

Mish and Lachlan will hold artist talks on Saturday and Sunday, and will present a work-in-progress showing on Monday.

MISH GRIGOR

Mish Grigor is one third of the performance group POST whose work has been seen around Australia. Their most recent show *Who's The Best?*, commissioned by Sydney Theatre Company, toured nationally last year through Mobile States. Mish's solo and other collaborative works have been commissioned and seen around the nation, including at *Next Wave Festival*, *Splendour in the Grass* and Perth Institute for Contemporary Arts. She is co-director of *The Imperial Panda Festival*, *Quarterbred*, and co-founder of *Tiny Stadiums*.

LACHLAN VERCOE

Lachlan Vercoe is a sound artist and producer. Most recently he has performed as the drummer of experimental rock group *Naked On The Vague*, producing, recording and mixing their last 4 LP and 7" releases, as well as touring Europe and USA playing shows in support of *Zola Jesus*. In a producing role he has worked with the Sydney underground scene including *The Garbage And The Flowers*, *Kiosk*, *Yes I'm Leaving*, *Glory Hole*, *Sharkbait*, *Crux*, *Eucalypt*, *Scum System Kill*, *Walrora*, and *Pure Evil Trio*.

CREATIVE TEAM

Mish Grigor
Lachlan Vercoe
Daisy Brown
& others

YOUR CHANCE TO SEE

Open studio
Each day from 1–4pm

Artist talks
Saturday &
Sunday at 5pm

**Work-in-progress
performance**
Monday at 5pm

LOCATION
Waterside Shopfront

WISHING DARK



Julie Vulcan & Ashley Scott (NSW)

Wishing Dark is a new durational performance work by Julie Vulcan with Ashley Scott. In the tradition of durational works where spaces and interactions slowly shift over time, *Wishing Dark* explores a liminal dark world in a perpetual state of searching and recovering. This fluid state is the key to finding answers to a mysterious circumstance surrounding a ghost ship. It begs the question: is it the journey to discover an answer or the answer itself, which is more compelling?

Much of Julie's recent work, although conceptually preconceived, has been performatively devised on site within a short time frame. *Wishing Dark* will take this to a more complex level. Within this twilight space the audience will be immersed in a visually evocative world that somehow incorporates them, deliberately or surreptitiously. There is no delineation between performer's space and audience space, the boundaries are fluid and may catch you out. Lights will shift and areas of darkness will open momentarily. The work is continually unfolding and revealing. The audience is part of the process, as the solo performer opportunely engages and absorbs them into her world. A world that conjures quiet late-night places, cloistered spaces that offer a deliberate lack of perspective and sweeping horizon, an internal world where what is real can be questioned and imagination unleashed.

In order to create this world Julie and Ashley will incorporate information gleaned from walks around the local Port area and from open studio sessions, including site recordings and audience responses to specific tasks or questions. The audio design will include an overall soundscape as well as supplementary individual recordings available at different times for single audience members to engage with. The artists are interested in how they can create a different and unique experience for each audience member and this will be part of the experiment and task for the three days of developing *Wishing Dark* at Adhocracy 2012.

Julie and Ashley will show parts of, and talk about, *Wishing Dark* on Saturday and Sunday, and will undertake a seven-hour durational presentation on Monday.

JULIE VULCAN

Julie Vulcan is a Sydney based performer and interdisciplinary artist. Her practice spans performance, installation, durational and site-specific work. She has toured nationally and internationally with performance groups Icarus, Frumpus and Unreasonable Adults. Recent works from 2011 include: *I Stand In*, an 8-hour durational performance with 32 consecutive participants; *Spotlight Bunny*, a site-specific intimate performance for 4 audience members in a stationary car; and *Breach*, a durational work in a glass room inside a night club.

WWW.JULIEVULCAN.NET

ASHLEY SCOTT

Ashley Scott is a Sydney based sound and visual artist. He has composed works for solo and ensembles including commissions from the ABC & Sydney performance ensembles. He has exhibited video and graphic works, usually with an audio component, in Sydney galleries including Performance Space, Ivan Dougherty, Chrissy Cottier and EMR. He uses field recordings and found audio to expand his compositions. Over the last five years he has been creating software to transform, bend and distill his sound works.

WWW.CATFINGERS.NET

CREATIVE TEAM

Julie Vulcan
Ashley Scott

YOUR CHANCE TO SEE

Open studio
Saturday & Sunday
from 1–4pm

Show & tell
Saturday &
Sunday at 6pm

**Work-in-progress
durational
performance**
Monday from
2pm until 9pm

LOCATION
Waterside
Supper Room

TAKING UP SPACE



Brown Council (NSW)

Taking Up Space is a new video and live performance project by Brown Council, which examines the potential agency located in women gathering together in the civic space of a hall. The work will utilise video portraiture, community engagement and live performance to bring together various local community groups of women at Waterside, in order to 'take up space'. This period of development will culminate in a project premiering later this year at Sydney's Performance Space as part of their Halls for Hire program.

Taking Up Space takes as its central provocation the idea that a group of women meeting for collective activity in a self-organisational model is a political one, and essentially feminist in its scope. The contradiction here is that many women's organisations would not outwardly label their activities as either political or feminist. *Taking Up Space* will ask whether or not the gathering of a group of women can be considered in itself a political act. Through this work, Brown Council seeks to contrast a variety of exclusive women's associations that bring radically different approaches and cultural values to the notion of women supporting other women.

During the three days of Adhocracy 2012 Brown Council will develop the live performance and community engagement components of *Taking Up Space*. Waterside Hall, with its history of civic meetings and gatherings, is an ideal site for this project.

Brown Council will brainstorm, discuss concepts, test manifold ideas, and literally take up space as they work together over meetings, meals, diagram-drawing workshops and list-making task forces. They will stage performative actions with members of the public in the form of public meetings and gatherings, film interviews, present artist talks and undertake a work-in-progress presentation on Monday.

BROWN COUNCIL

Brown Council make performance and video works that draw on the historical lineages of both the visual and performing arts. Their work engages the concept of spectacle and endurance, as well as the dialogue between 'liveness' and performance document or trace. They combine high and popular culture to critique why and how it is that we perform, as artists and as women. Brown Council's performances, installations and video works are seen nationally and internationally in contexts that include Museum of Contemporary Art and Performance Space (SYD), Melbourne International Art Fair and Next Wave Festival (MELB), National Museum of Contemporary Art (Seoul), and National Gallery of Indonesia (Jakarta).

WWW.BROWNCOUNCIL.COM

CREATIVE TEAM

Frances Barrett
Kate Blackmore
Kelly Doley
Diana Smith

YOUR CHANCE TO SEE

Open studio
Each day from 1–4pm

**Work-in-progress
presentation**
Monday at 4pm

LOCATION
Waterside Hall

I MET VIBORG

The Australian Bureau of Worthiness (SA)

“Don’t be too hasty in trying to find a definition of a town; it’s far too big and there’s every chance of getting it wrong.” Georges Perec

The Australian Bureau of Worthiness is a residency model for creating live performance-lectures titled *I MET*. The Bureau sets up in a locale for a period of time, and asks the question of the community it is in: what makes your day worth it?

Breaking the rhythms of the daily grind, a place is interrogated and re-evaluated by the Bureau. Armed with only a voice recorder, notepad and stills camera, the Bureau hits the streets to randomly survey members of the everyday population. Stories and thoughts fall from the lips of strangers, and these samplings of chaotically acquired information are collected and reconfigured into a live performance of stories, anecdotes and images of the every-ness of every day.

The Australian Bureau of Worthiness has been developed by performer Emma Beech and director Tessa Leong, with the gentle assistance of visual artist, James Dodd. The Bureau participated in Adhocracy 2011, where they collated their findings from their first residency in Renmark, and have since been invited to Port Adelaide, Geelong, Goolwa and Viborg, a small city in the heart of Denmark.

Emma has very recently returned from a month residency in Viborg and she will present her findings, *I MET VIBORG*, at a once-only showing at Adhocracy 2012; a lovely reprise one year after the Bureau first set out on its adventures.

The work is a gentle revelation about a place, and a place in time. It’s about listening and seeing what might otherwise not be noticed, through comparison of how the place we choose to live and work impacts upon our days and our personal sense of worthiness.

And those Danes – how are they different to us Aussies? How are they the same?

TO GET IN TOUCH WITH THE BUREAU OR TO LEARN MORE VISIT:

BUREAUOFWORTHINESS.WORDPRESS.COM

WWW.FACEBOOK.COM/BUREAUOFWORTHINESS

or follow them on **WWW.TWITTER.COM/BUREAUOFWORTH**

EMMA BEECH

Emma Beech started making shows for her mum in her bedroom when she was six. Since then, she has graduated from Flinders Drama Centre, and has worked around sunny Australia and cold Europe as an actor and theatre-maker. She has regularly collaborated with Carte Blanche and Group 38 in Denmark, and companies/artists such as Real TV, Actors for Refugees, Julian Hobba, Elise Hurst, Stephen Sheehan, Sarah John, Monkey Baa, Playwriting Australia, five point one, Patch and Vitals, in Australia. Among her TV and film roles, she has hosted for the television series *Artshow* for ABC and the Australia Network.

CREATIVE TEAM

Emma Beech with
Carte Blanche
Theatre Company

YOUR CHANCE TO SEE

Performance
Saturday at 9pm

LOCATION

Waterside Mezzanine

REALLYBIGROADTRIP

Fee Plumley (SA)

Who gets to say who is or isn't 'an artist'? Who controls what is or isn't called 'art'? Is an 'artist licence' only valid one year from one's last exhibition? Are media arts merely just "meretricious, self-serving claptrap" or a space for meaningful two-way creative engagement? Is collaboration a legitimate form of artistry or does one have to struggle alone in order to 'count'? When some people ask questions that result in a creative platform where other people make content, who are the 'artists' – all, some, or none?

How does a person find the balls to sidestep one 'safe' path for another far more uncertain one? And in a world that hates change and the unknown, why the hell would someone decide to crowdsource their life?

These are the questions currently facing Fee Plumley as she undertakes her new venture.

reallybigroadtrip is an experiment in living and breathing creative digital culture. Her plan is to get a bus, rig it with recording equipment, and then drive it around Australia talking to people about how they engage with creative technology. It's an artwork and research project, plus a home / studio / workshop / exhibition / screening and collaboration space, all wrapped up in one big bus.

Fee is currently crowdfunding for the vehicle that will take her and her Nomads-in-Residence out into urban, regional and remote Australia. There she will capture how everyday (and not-so-everyday) Australians engage with creative digital culture, and work with them in making more of it.

At Adhocracy 2012 Fee will present an artist talk about *reallybigroadtrip*, and her experiences and conundrums more generally, in the hope of finding conversation, solutions, pledges, travel tips and anything else that happens to crop up.

REALLYBIGROADTRIP NEEDS A BUS!

Contribute to @feesable's crowdfunding campaign to help #rbtOZ become a reality at

WWW.REALLYBIGROADTRIP.POZIBLE.COM

FEE PLUMLEY

Fee Plumley is unsure whether she is allowed to own the title "artist", but is taking it anyway. She is previously known for encouraging people to be creative with the technology they carry in their pockets via the-phone-book Limited. More recently she attempted to promote digital literacy and strategic innovation through the digital program at the Australia Council. Currently she is crowdfunding for a bus to drive around Australia on a *reallybigroadtrip*, crowdsourcing her life for the sake of creative digital culture. She can mainly be found (online and off) spreading the word of geek around creative types.

WWW.REALLYBIGROADTRIP.COM

CREATIVE TEAM

Fee Plumley

YOUR CHANCE TO SEE

Artist Talk
Sunday at 4pm

LOCATION

Waterside Mezzanine

VITALSTATISTIX THEATRE COMPANY

Vitalstatistix (Vitals) is a boutique producer-presenter of contemporary theatre and interdisciplinary arts projects. We seek to produce new Australian performance and live art that is provocative, distinctive and informed.

Vitals values creative processes that encompass collaboration and cultural research. We develop partnerships with independent creative teams who desire to work with us over several years in a stimulating and supportive producing environment. Vitals is based at the heritage-listed Waterside Workers Hall in Port Adelaide, a place with strong cultural history that informs our production of highly diverse and often political work. We are informed by feminist and gender-aware perspectives and continue our proud tradition of supporting women artists.

Each year the Vitals program includes development and presentation of new work, collaborative and interdisciplinary projects, residencies, community-based projects and industry initiatives.

WWW.VITALSTATISTIX.COM.AU

Vitalstatistix acknowledge that we, and our home Waterside, are on Kaurna country. We acknowledge the Kaurna people as the continuing custodians of the Adelaide Plains. We honour their spiritual relationship with this land, and we thank them for welcoming us. We pay respect to the Kaurna Elders and through them to all Aboriginal and Torres Strait Islander peoples.

THE VITALS TEAM

CREATIVE PRODUCER: Emma Webb **GENERAL MANAGER:** Helen Sheldon

PRODUCTION MANAGER: Justin Pennington **PROGRAM COORDINATOR:** Lara Torr

FINANCE OFFICER: Julie Issom

VITALSTATISTIX
THEATRE COMPANY



Government of South Australia
Arts SA



Australian Government



Australia Council
for the Arts



**FREERANGE
FUTURE**

