

Intervening in the Anthropo[S]cene

*A P*Si* Performance+Design Working Group Event*

*Hobart + Maria Island, Tasmania, Australia
June 28 - July 3, 2016*

hosted by UTAS in association with UA

The Anthropocene

The Space-Time we currently inhabit, according to atmospheric chemist and Nobel Laureate Paul Crutzen, is the Anthropocene. This term, which he coined in 2000, suggests that we are in a new (-cene) epoch of human (anthropo-) impact, made evident through mass extinction, altered oceans and atmosphere, changed climate patterns, and a trace at the geologic scale.

The Anthropocene... is an idea that emerges from earth sciences, but it is also cultural: indeed the geological epoch of the Holocene (the last 11,700 years) marks the period in which most of the world's major civilisations and cultures have emerged; it includes both the Agricultural and Industrial revolutions. To assert that the planet has moved 'beyond the Holocene' is to assert that humanity (indeed all life) has entered a new cultural and physical space that has not been previously experienced. Questions of how humans live in a planet with changed atmosphere, oceans, land systems, cities and climates are moral as well as physical. Archbishop Desmond Tutu has described climate change as the 'greatest human rights issue of our times'.

In response this new geological era of our making the Performance+Design working group of Performance Studies International (PSi_P+D^{WG}) organizes this 5-day international symposium/workshop hosted by the University of Tasmania's Creative Exchange Institute:

Intervening in the Anthro(po)s(cene): Probes_Actions_Encounters

As a global warm-up to PSi#22 Performance Climates Conference, 6-9 July 2016, at the University of Melbourne, this Tasmanian 'pre-amble' acknowledges the anthropocenic reality we live in, utilizing this reality to consider its relationship to how landscape is constructed as scenery, in turn manufacturing spatial and cultural identities in relation to how environments are experienced. With a link to scenography as 'spatial scripting' we have gathered researching artists, architects, designers, theorists and performers from Australia and further afield to share and develop their thinking through collaborative embodied action in order to propose new ways of inhabiting landscapes that inhabit us via shifting political, social and physical climates.

Intervening in the Anthro(po)s(cene): Probes_Actions_Encounters

How can art, design and events contribute to redrawing maps differently to represent comings and goings, meetings and partings, in order register essential actions that incubate sociality?

How can we delicately probe environments in order to dislocate and then relocate our thinking about location? And how can we probe climes to critically recalibrate tempo and tempus?

How can we free our senses to occupy landscapes differently, not as distanced passive spectators but as immersed mobile bodies, creatively endowing our inherited environments and despoiled shores to uncover more transversal dialogues and meaning?

The objective is to explore and propose more meaningful understandings of landscapes – too often presented as distanced, picturesque and apolitical – as harbouring profoundly sonic, tactile, redolent and flavourful qualities. However, while they resonate with their own ancient spatiotemporal qualities, landscapes are more and more affected by recent histories to a point where human activities are now significantly impacting on the Earth's ecosystems. This topical notion of the anthropocene requires we participate through greater immersive and sensory engagement with our natural environment rather than via the spectacle of a distanced vista: mindful of the part we play within the multiple and fragile ecologies of our lived world: minimizing the binary opposition between nature and culture and acknowledging that landscapes are a fabricated environments and significant public space. The fleeting event becomes a research tool for testing potential engagements between technology and geography, data and substance, intellect and perception, art events and the landscape as an event. This gathering adopts a tangential and critical approach to design by regarding the landscape as gallery, laboratory, and collaborator, thereby undertaking a form of creative acupuncture as performative intervention.

Outcomes of this collaborative event will be performatively shared at PSi#22 during the Performance+Design working group's first session—July 7, 9:00 - 10:30. This will be followed by a PSi_P+D^{WG} general meeting (1:30-3:00) to brainstorm future events, research, projects, and platforms (physical and virtual) to support a dynamic working group. The PSi_P+D^{WG} is co-chaired by Dorita Hannah (UTAS) and Beth Weinstein (Univ. Arizona). All workshop participants have been selected through peer-review of research proposals or by invitation.

Intervening in the Anthropo[s]cene schedule

	28 June (Tues) Arr Hobart	29 June (Wed) Hobart	30 June (Thurs) Maria Island	01 July (Fri) Maria Island	02 July (Sat) Maria Island	03 July (Sun) Hobart	04 July Dep Hobart
8:30	Arrival Day	8:30 AM Plimsoll Gallery 37 Hunter St, UTAS Arts School Welcome to Country Social Tuning (Maria Lurighi)	8AM meet at Arts School dock in Carpark (end of Hunter St) Bus: Hobart - Triabunna				Maria Island Ferries Jun – Aug M W F SU gen schedule below
9-10:30am		PechaKuchas X7 @ 6mins ea				Free Morning to explore MONA Ferry return trip \$20	
10:30-11am MORNING TEA			10:30 am Ferry Triabunna - Maria Island	Workshop Ferry Departs Triabunna 10:30am	Workshop		Ferry Departs Triabunna 10:30am
11-12:30pm		Pechakuchas X7 @ 6mins ea	Island Reconnaissance	Ferry Departs Darlington 11:30am			Ferry Departs Darlington 11:30am
12-1:30pm LUNCH							
1:30-3pm		PechaKuchas X7 @ 6mins ea	Workshop	Workshop	Sharing	2PM meet in EROS (Ether Bldg) at MONA Strategizing PSi presentation for Melbourne.	
3-3:30pm	Meet 3pm: gather at 37 Hunter St, UTAS Arts School for transport to Knocklofty Park.			Ferry Departs Triabunna 3pm			Ferry Departs Triabunna 3pm
3:30-5pm	SPATIAL TUNING Campbell Drake McRobies Dump (4:45pm sunset)	PechaKuchas X7 @ 6mins ea		Ferry Departs Darlington 4pm	Be at Jetty 3:40 for 4 PM FERRY To Triabunna	4:45-5:45 Drinks under James Turrell's AMARNA Pavilion @ MONA Last ferry at 5pm	Ferry Departs Darlington 4pm
6pm	back to town	Drinks	Dinner	Dinner	Return by BUS 4:45 to Hobart	Participants make own way back to Accommodation	
6:30-8pm	Drinks and Dinner Feel free to join us at T42 (drinks) + Fish Frenzy (dinner): PYOW (pay your own way)	Local Knowledge Panel Lucy Bleach, Shaun Brooks, Pippa Dickson, Henry Duh, Fiona Hamilton, Helen Norrie, & John Vella			Free Evening Independent Dinner		
DINNER		Independent Dinner					

Thursday June 29, 2016
Plimsoll Gallery, TCoA, Hunter Street

18:30-20:00

local knowledge panel

welcome to country 8:30

Fiona Hamilton

Fiona Hamilton is a Trawlulway woman of the Tasmanian Aboriginal Nations. Fiona has worked in the cultural sector in Tasmania and across Australia for over 25 years. Fiona has worked with Governments, in the private and community sector and as a Consultant. With a capability that extends across cultural heritage management, the arts, cultural production, community engagement, ethical assessment, community, regional and Aboriginal business development, Fiona provides advice regularly on public policy to Governments and private enterprise around Australia. Fiona worked upon the 2014 Tasmanian Wilderness World Heritage Area Draft Plan, and developed and delivered the Aboriginal community engagement and the cultural content of the plan. Fiona is a writer, cultural producer, dramaturg, artist and social commentator. Fiona is a regular contributor to artistic events and festivals across Australia and her skills in this area are sought after in the sector.

social tuning 9:00

Maria Lurighi, Conservatory of Music / MONA

Maria Lurighi is currently the Coordinator for Contemporary voice at the Conservatorium of Music since 1999 and is a life member of the Festival of Voices in Hobart. She was Chair of the Tasmanian Arts Individual Panel for 5 years and served on the Tasmanian Arts Advisory board and also a board member of the Tasmanian Youth Orchestra. Maria has a great interest in community voice. The voices we need for everyday life! She is currently a Yamaha artist and a TSO artist. In her other life Maria is the Hospitality Operations Manager for MONA.

intervenors in the anthropo[s]cene

session 1 9:00-10:30

1. Justy Phillips + Margaret Woodward, 2. Sean Coyle, 3. Louisa King, 4. Shauna Janssen, 5. Sara Lindsay, 6. Suzie Attiwill, 7. Michael Hornblow

session 2 11:00-12:30

1. Alice Lewis, 2. Ian Garrett, 3. Emma Shepard-Simms, 4. Beth Weinstein, 5. Saskia Schut, 6. Jacquie Naismith, 7. Maria Kunda

session 3 1:30-3:00

1. Svenja Kratz, 2. Liisa Ikonen, 3. Katrina Simon, 4. Tanja Beer, 5. Catherine Murphy and Elizabeth Parker, 6. Dorita Hannah, 7. Fernando Quesada

session 4 3:30-5:00

1. Chris Caines, 2. Malcolm Angelucci, 3. Helen Norrie, 4. Ana Serrano, 5. Maiju Loukola, 6. Campbell Drake, 7. Jo Paterson Kinniburgh

Lucy Bleach, UTAS: TCoA

Lucy Bleach is Lecturer and Coordinator of the Sculpture Studio at the Tasmanian College of the Arts, University of Tasmania. Her research focuses on humans' varied relationships to tenuous, contingent and at times volatile environments, seeking engagement with communities that authentically experience such relationships. She participated in the 4th Echigo-Tsumari Art Triennial in Japan (2009), developed collaborative work for the Heavy Metal Project, MONA (2014), exhibited in Dark Mofo (2015) and produced solo commissioned works for the TMAG (2011), Devonport Regional Gallery (2011) and Contemporary Art Tasmania (2015). She recently produced the Night Garden project in Triabunna and Hobart for Dark Mofo (2016), as part of Live Site Catalyst, an Institute for the Study of Social Change Flagship Project, University of Tasmania.

Shaun Brooks, UTAS: IMAS

Shaun Brooks is a conservation and land management scientist from Tasmania. His work and studies have taken him to Antarctica, numerous Subantarctic islands, New Zealand, the USA, and throughout Tasmania. His career with the Parks and Wildlife Service has seen him manage reserves across southern Tasmania, including 17 months living on Maria Island. This career has led to wide range of experience; from heritage maintenance, to education, to wildlife recovery and care. Shaun is currently undertaking a PhD to research measuring the cumulative environmental impacts of Antarctic research stations.

Dr Pippa Dickson, Glenorchy Art & Sculpture Park

Pippa Dickson is the CEO of the Glenorchy Art & Sculpture Park (GASP). In its start-up phase she has been responsible for developing and implementing strategic priorities, working closely with the community, arts and business leaders on developing a shared vision and leading the critical steps to achieve it. Pippa has a PhD in Fine Arts, and has designs held in private and public collections including the Tasmanian Design Centre, Henry Jones Art Hotel and MONA. She has a BA in Political Science and has worked as an arts project manager and consultant in the private and public sectors for more than 15 years. She is currently Chair of Design Tasmania and Director of the National Association for Visual Artists (NAVA).

Dr Henry Duh, UTAS: HIT Lab

Professor Duh is the Director of Human Interface Technology Laboratory Australia and Professor of School of Engineering & ICT at University of Tasmania. He received his degrees in psychology, industrial design and engineering respectively and did his postdoctoral training in NASA-Johnson Space Centre involving in virtual reality project. He was a faculty member in Nanyang Technological University and Interactive & Digital Media Institute, National University of Singapore.

Fiona Hamilton

Please see Fiona Hamilton's bio above

Dr Helen Norrie, UTAS, RUSL

Please see Dr Helen Norrie's bio on her symposium participant page

John Vella, UTAS: TCoA

John Vella commits acts of physical and conceptual frottage on communities, objects and systems; 'rubblings' that recycle the act and artefact of lived experience. Mediating status, value and 'damage by design' Vella develops diverse testimonies to the epic and incidental aspects of our personal and material histories. John has exhibited across diverse Australian and international contexts, been awarded five major public art commissions and received a number of grants from the Australia Council and Arts Tasmania. He has guest lectured at a number of Australian and European tertiary institutions and he is currently the Head of Discipline (Art) at the Tasmanian College of the Arts, University of Tasmania, Hobart.

Maria Island Workshops ***Intervener bios+ research statements***

object-event

Shauna Janssen (Concordia, CA), workshop leader
Campbell Drake (UTS, AU)
Ian Garrett (York, CA)
Liisa Ikonen (Aalto, FI)
Sara Lindsay (UTAS, AU)
Joanne Paterson Kinniburgh (UTS, AU/NZ)

Landscape Scenographies

Katrina Simon (UNSW, AU/NZ), workshop leader
Alice Lewis (RMIT, AU)
Maiju Loukola (Aalto, FI)
Sean Coyle (UTAS, NZ)
Emma Shepard-Simms (UTAS, AU)
Dorita Hannah (UTAS, AU/NZ)

wild derives

Maria Kunda (UTAS, AU), workshop leader
Louisa King (RMIT, AU)
Jacquie Naismith (Massey Univ, NZ)
Justy Phillips (Independent Artist, AU)
Fernando Quesada (Alcala, SP)
Margaret Woodward (Charles Sturt University, AU)

mapping biomes

Malcolm Angelucci (RMIT, AU/IT) and Chris Caines (UTS, AU), workshop leader
Saskia Schut (RMIT, AU)
Tanja Beer (Uni Melbourne, AU)
Geoffrey Heard (Uni Melbourne, AU)
Catherine Murphy (New School, USA)
Svenja Kratz (UTAS, AU)

alchemical probes

Michael Hornblow (UTAS), workshop leader
Suzie Attiwill (RMIT, AU)
Helen Norrie (UTAS, AU)
Ana Serrano (UTAS, UA/SP)
Elizabeth Parker (New School, USA)
Beth Weinstein (UA, USA / UTAS, AU)

Maps that write with residue

Malcolm Angelucci and Chris Caines

This session is based around the discussion and demonstration of two interlinked projects from Angelucci and Caines that work with the cultural, historical and data residue left in the landscape by human activity. It uses these residues to write new narratives about these landscapes embodied by actions and activated by data collection and reactivation.

The projects sit within an expanded conception of locative media. Locative Media while newly distinct as an artform has a rich hybrid history that threads together elements of literature, performance art, experimental cinema and the artform(s) previously known as new media.

Angelucci – Bolzano-Bozen

Since 2013 Angelucci has been developing an on-going project on the Italian border town of Bolzano-Bozen. Each year, members of Illimine organise a week of derives and private performances (with support of local historian Stefano Kerschbamer). Walking invests the process of writing, writing invests walking, until the two 'gestures' will become indiscernible. The project will end in 2017, with the production of expanded poetry/installation based on the method devised through this durational performance/practice.

Caines – Book of Hours

Book of Hours is a project that collects data from a particular landscape over the course of a year, network data, weather, sound, images. Then uses this collection of materials to play the landscape via a constructed sculptural instrument that provides a musical interface to the residue of information that accretes across contemporary locations.

Malcolm Angelucci is a Senior Lecturer and Postgraduate Coordinator in the School of International Studies, Faculty of Arts and Social Sciences, University of Technology Sydney. Since 2004, Malcolm has worked on the nexus between language, style, narrative and genre, with a focus on 20th century poetics. After completing his PhD in 2008 with a thesis on the Italian philosopher, poet and artist Carlo Michelstaedter, in the context of early 20th century Central European aesthetics, Malcolm moved to UTS, where he started a collaboration with members of the Centre for Media Art Innovation. In these new context, he widened the scope of his work to encompass the study of voice as the privileged entry point to unpack issues of human subjectivity, and the coming into being of the subject in relation to language, inherited discourses and technology. He is a founding member of Illimine. Illimine's aim is the practice of a transdisciplinary dialogue around a series of themes: gesture, duration, expanded poetry, narrative, and site specific art.

Chris Caines is an interdisciplinary artist who has been working internationally in a variety of digital and electronic media for over twenty years and his work has been collected by and seen at many festivals and Museums including ACMI, The Queensland Art Gallery, Museum of Modern Art, New York, Tate UK, the Art Gallery of NSW and the Berlin, Venice and Cannes festivals. This work has been supported by numerous arts grants, commissions and international residencies. He is a Senior Lecturer in the Media Arts program at the University of Technology, Sydney where he has been since 2003 and is the current director of the Centre for Media Arts Innovation. Since undertaking an Australia Council residency at Art and Technology Research in Kyoto, Japan in 2003 locative media (usually phone based) has become as significant research focus and led to a series of commissions and grants for narrative and documentary projects working in this modality.

?interior :: a provocation

Suzie Attiwill

To pose ?interior in the world produces a pause between stimulus and response – inviting an attention to assumptions regarding concepts and modes of enclosure, habitation and subjectivity. This question is posed in a practice of interior designing that foregrounds interior as a relational condition with exterior. While this may be understood in an architectural context as the inside and outside of a structure, this emphasis also opens up and expands the concept of interior design. This thinking draws on the philosopher Gilles Deleuze's writings regarding interiority and interior in relation to exterior, where 'the most distant point becomes interior, by being converted into the nearest: life within the folds'.¹

A discipline such as interior design that is known for its focus on human centred design – more specifically subject-centric design – seems an unlikely practice to offer up as an anthropo(s)genic intervention. Yet this provocation will celebrate interior design as a vital practice of interiorization that involves an apprenticeship in the complexity of relations with exteriors and outsides as one where 'the interior is only a selected exterior, and the exterior, a projected interior'.²

The approach here is not about moving from what currently defines interior design, so much as posing ?interior and experimenting with its potential.

Suzie Attiwill is associate professor of Interior Design and deputy dean of Learning & Teaching, RMIT School of Architecture and Design. Her research practice poses questions of interior and interiority in relation to contemporary conditions of living, inhabitation, subjectivity, pedagogy and creative practice. The research is conducted through a practice of designing with a curatorial inflection attending to arrangements (and re-arrangements) of spatial, temporal and material relations. Since 1991, her freelance practice has involved exhibition design, curatorial work and writing on interdisciplinary projects in Australia and overseas. Recent publications include: 'interiorizt', The Handbook of Interior Architecture and Design; and 'Urban and Interior: techniques for an urban interiorist', Urban Interior. Informal explorations, interventions and occupations. Other roles include: artistic director, Craft Victoria (1996-99); board member/chair, West Space Artist Led Initiative (2006-10); program director, RMIT Interior Design (2005-2012); chair, IDEA (Interior Design/Interior Architecture Educators Association, 2006-12) and executive editor, IDEA Journal (2014-15).

Some thoughts to test, share, and/or discover through the workshop: Maria Island :: 'an experimentation on our selves' working with selected exteriors and projected interiors including the following:

- 3 the idea of the anthropocene as 'the historical moment when the Human has become a geological force capable of affecting all life on this planet'.*
- 4 'what would a geo-centred subject look like?'*
- 5 Deleuze's Foucault diagram: 1. Line of the outside; 2. Strategic zone; 3. Strata; and 4. Fold (zone of subjectivation).*
- 6 Maria Island subjects*
- 7 making relations*

- 1. Deleuze, Gilles. Foucault. New York, London: Continuum, 2010, p. 101.*
- 2. Deleuze, Gilles. 'Ethology: Spinoza and Us.' In Incorporations, edited by Jonathon Crary and Sanford Kwinter, 625–33. New York: Zone Books, 1992, p. 627.*
- 3. Braidotti, Rosi. The Posthuman. Cambridge: Polity Press, 2013, 5.*
- 4. Ibid., 81.*
- 5. Deleuze, Gilles. Foucault. Translated by Sean Hand. New York, London: Continuum, 2010, 99.*

Still Theatre: the ambiguous narrative in 'scenographic photography'

Sean Coyle

The contemporary staged, scenographic photograph is a direct descendant of the Victorian 'tableau' photograph, which marked a significant departure for the photograph from 'mechanical' to 'art' making medium. This approach allowed the Victorian photographers the ability to construct a complete 'story' within the sole image.

Barthe's assertion that the essence of photography lies in its ability to present the spectator with 'that-has-been' is problematic when we look at the work of many staged/scenographic photographers. Whilst the capturing of 'a moment' is an intrinsic part of the process of photography, the credibility of the image as truthful, ephemeral remnant/trace is often questioned, disrupted and discarded when the artist is less concerned with capturing the present than challenging the spectator to contemplate what has been before and what is yet to come.

In looking at the theatrical concept of 'narrative', we are conditioned to expect movement and progression within its 'telling'. Much scenographic photography discards this notion to distil these narratives into the singular image where story journey functions densely rather than chronologically. Looking at the constructed atmospheres within the scenographic work of Crewdson, Wall, Lorca-diCorcia, Vason and contemporary indigeonous artists including Reihana, Kihara, Semu, Thompson and Moffatt I will explore this notion of 'photography as theatre' and apply it to my own creative series Wonderland #1, where affective queer utopias/distopias are constructed, performed and presented in order to stage how that-has-been, is and is-becoming.

Sean Coyle is a graduate of Toi Whakaari: The New Zealand Drama School and has a Graduate Diploma in Dramatic Arts Design from VCA Melbourne University and an M.A (Art and Design) from Auckland University of Technology. He is currently a PhD candidate and lecturer at the Tasmanian College of the Arts UTAS. Sean has worked extensively throughout New Zealand and Australia for over twenty years as a performance designer, art director and photographer. Prior to moving to Tasmania Sean established the Pacific Institute of Performing Arts (PIPA) in Auckland New Zealand and remained Head of School for ten years.

Collecting Landscape

Tanja Beer and Geoffrey Heard

Collecting Landscape is a scenographic meander – using site-specific, scenographic and scientific methodologies – that seeks to reveal alternative narratives of place. Taking inspiration from transdisciplinary dialogue between science and scenography, this project playfully combines nature trails, land art, wildlife surveys and specimen collection. The session is in two parts, beginning with participants first collecting their own responses to a particular site, followed by a guided scientific tour by ecologist, Dr Geoff Heard.

Responding to locally found materials, participants will begin by taking a short walk to uncover the traces of a particular place. Mindfully collecting their experiences, trekkers will actively scour the ground for clues, accidents, chances and unforeseen circumstances that reveal their own connection with landscape and the materials that are part of it. Geological, temporal, material, vegetable, human and non-human forces will be 'preserved' in jam jars as 'marquettes' or 'miniature worlds', in an attempt to capture the essence of the meandering experience. Participants will then embark on guided tour of the same landscape from the point of view of an ecologist, opening up new perspectives for place-based responses. These experiences will be recorded as poetic 'field notes' in response to the accompanying jars and scientific insight.

The journey is intended as an ecological performance and material investigation that reconnects human experience with landscapes of the past and present. Through this observational and sensorial approach, we will consider multiple layers of physical (visible) and non-physical (invisible) site relationships, resistance, resilience, connection or distance from nature, community, security and wellbeing.

Tanja Beer is a scenographer and performance maker exploring the intersection between performance and ecological design. Her projects seek to re-think traditional design practices and re-interpret materials to embrace the possibilities of 'ecoscenography' – a movement that integrates ecological principles into all stages of scenographic thinking and production. Tanja has more than 15 years professional experience, including 50 designs for projects in London, Cardiff, Melbourne, Sydney, Brisbane, Vienna and Tokyo. She has received numerous grants and awards, and was Julie's Bicycle's (London) first 'Activist-in-Residence' in 2013. Tanja is the co-founder of the Ecostage Pledge (www.ecostagepledge.com), a global initiative that places ecological thinking at the heart of creative practice. Her latest work explores new forms of science communication through scenographic strategies and place-making.

Dr Geoffrey Heard is Research Fellow in the Quantitative and Applied Ecology Group at the School of BioSciences, University of Melbourne. He has worked on the conservation biology of Victorian reptiles and amphibians for the last 15 years. His work includes the spatial ecology of endangered Inland Carpet Pythons in northern Victoria, and long-term research on the metapopulation dynamics of frogs in the urbanising landscapes of Melbourne. Dr Heard's work on this subject – including 14 research papers and several major reports – has been influential in Victorian Government biodiversity conservation policy. Dr Heard has a burgeoning interest in proactive conservation programs, such as reintroduction of regionally extinct species, and is interested in the potential for artistic projects to engage communities in these initiatives.

Performative Instrumentality - Tuning Landscape

Campbell Drake

Performative Instrumentality is a practice based research project that explores salvaged pianos as redundant yet performative devices to renegotiate situations, subjects and environments. In response to the call for greater immersive and sensory engagement with the spatio-temporalities of landscape, this project proposes to first salvage, then relocate, a piano within the threshold between Mt Wellington National Park and the McRobies Gully Waste Management Centre.

Located at the western end of McRobies Road in South Hobart, The McRobies Gully Waste Management Centre has been in operation since 1975 and occupies approximately 20 hectares in the foothills of Mt Wellington. Exploring spatial agency and the politics of space by intervening within the Anthropocene boundary condition between national park and land fill, a local piano tuner will be commissioned to tune the instrument for a duration of thirty minutes.

Collapsing the distance between passive spectators and constructed landscapes, Performative Instrumentality invites the PSi Performance + Design Working

Group to experience this event in which an embodied presence and spatial co-production brings into question the nature of adulterated / unadulterated environmental conditions and human / non human agency.

Campbell Drake is an architect and a lecturer of Interior and Spatial Design at the University of Technology Sydney. Under the working title of Performative Spatial Practice his research is focused on the relations between spectatorship, action and spatial context. Often working with salvaged pianos, his practice based research employs piano as a performative device to renegotiate situations, subjects and environments.

Carried out through a series of site responsive performances staged within sites of historical significance, the origins of the research are architectural and explore spatial agency and the politics of space by re-appropriating iconic spaces of architecture and landscape through performance.

Within each of the projects, the role of spectators, performers and the piano are critically examined through the proposition that performative spatial practice is spatially activated and co-produced through the relational field of spectatorship, action and spatial context.

Drake completed a Masters of Research Architecture at Goldsmiths University, University of London and is a PhD candidate at RMIT University. Drake is the co-founder of Regional Associates – an architecture practice specialising in sustainable eco tourism development in environmentally sensitive locations. His architectural works have won a number of awards including the hotels category of the International Interior Design Association Global Excellence Awards in 2014.

Inspired by the spatial configurations of Indonesian shadow puppetry (Wayang Kulit) the PSi Performance + Design Working Group will be seated on either side of the piano facing their fellow audience members with either the waste management centre or Mt Wellington behind. Encouraged to change seats throughout the 'performance', Performative Instrumentality aims to create a transversal condition between spectators and the environment in doing so provoking a more meaningful understanding of landscape through the topical notion of the Anthropocene.

Haunting Technologies

Ian Garrett

My recent work is focused on us of technology to haunt sites with past performance. I have been exploring the use of various technologies: geolocation, augmented reality, 360 video, and others to look at tying performance to place, providing digital ghosts of previous events. This exploration is currently being developed to support two projects. One is a multi-site-specific dramatic piece using a combination of traditional recorded archive, these combined systems, and live performance to present an episode performance series at the 2017 Edinburgh Festival Fringe called Transmission. The other is a collaboration with indigenous and traditional performance to haunt traditional lands threatened by climate change with current technology. In this later project, the goal is to work with low-lying islands in the pacific, and northern first nations populations in Canada.

The goal of developing this performance system is manifold. It is intended to time-shift performance to better approximate a previous event in a place to allow the audience member to consider the previous form and use of a space in which they are present. It turns the passage of time into a scenographic consideration. Consider a low-lying island nation like Tuvalu or Kiribati. Both are situated below possible future sea levels. By recording, and virtual binding performance to the threatened land, future visitors in water-craft will be able to recall that former state.

This proposal is to work with members of the Performance+Design working group to explore the use of this system and its component technologies to develop design strategies related to time-shifted performance.

Ian Garrett is a designer, producer, and educator. He is Assistant Professor of Ecological Design for Performance at York University in Toronto, co-founder of the Center for Sustainable Practice in the Arts, and resident designer at the Indy Convergence. Recently, Garrett supervised the design for the Theatre Panik's durational Peep at Nuit Blanche, designed a micro-theatre for Erika Batdorf's Burnish at the Venice Biennale, and the set and energy systems for Vox:Lumen, an off-grid dance production from Zata Omm at the Harbourfront Centre. His writing includes the chapters The Carbon Footprint of Theatrical Production in Readings in Performance and Ecology; Theatre is No Place for a Plant in Ashden Directory's Landing Stages; and Art, the Environment, and Sustainability for Americans for the Arts. His current focus is on technological "hauntings", combining augmented reality recording and geolocation to time-shift site-specific performance.

Landscape Conviviality & the Anthroposcenic Objectile

Dorita Hannah

My research focuses on designing performance and performing design with particular emphasis on cultural space and social acts in public environments. For Intervening in the Anthro(s)cene I'm interested in live performances that exist prior to human inhabitation. How can these micro/macro-events of climate, flora, fauna and geology influence and affect how people gather in a landscape as individuals, small groups and as a community; capable of sharing material and immaterial ideas, experiences and offerings.

What space – as action – precedes human action? How can minimalist design interventions harness the energy and attention of humans and non-humans, rendering wilderness environments truly convivial, without foreclosing on nature's inherent cruelty?

The workshop provides the opportunity to explore the performativity of objects of intervention through the Deleuzian notion of the objectile as 'object-event' and 'theatre of matter'; linked to my own developing notion of the 'objectile' – as object matter in motion – through temporal interventions in which nature continues to perform inherent cyclic and unpredictable acts of growth and decomposition. How can the intervention as 'objectile' facilitate an understanding of the environment on multiple levels and in manifold climatic conditions? How can this be applied to a 'sympotic' model that enfolds the sharing of food and ideas?

Dorita Hannah is Research Professor of Interdisciplinary Architecture, Art & Design at Australia's University of Tasmania and Adjunct Professor of Stage & Space at Aalto University in Helsinki, Finland. Working across the spatial, visual and performing arts as a scholar and design practitioner, she specializes in the planning and design of cultural venues and the dynamics of public space: creating dance-architecture events and performative installations as practice-led research. Hannah is currently Theory Curator for PQ (Prague Quadrennial), Research Curator for WSD (World Stage Design) and co-Chair of the Performance+Design Working Group for PSI (Performance Studies international). Focusing on how the built environment housing an event is itself an event and an integral driver of experience, she is currently completing Event-Space: Theatre Architecture & the Historical Avant-Garde, a book to be published by Routledge Press.

The Body is Charcoal in a Deathbed of Peat

Michael Hornblow

I'm interested in posing questions for the body through affective encounters in landscape, using experiential drawing and embodied movement. In butoh, Tatsumi Hijikata suggests that expressions of the body may be 'drawn in' and absorbent, having a surface like charcoal; while Brian Massumi talks about affect as a kind of 'contraction'. I want to explore how affective interiority may be thought and felt as being co-extensive with landscape trauma, as a scene of encounter for intervening in the Anthropocene. Tasmania has a unique case for the impact of climate change, with recent fires ravaging 11,000 hectares of forest, set off by an increase in lightening strikes and often carried underground by peat. For me, a strange dismay came with noting the shared duration of this event as it unfolded, like a loved one passing away without being at the deathbed. Like an Anthro(s)cenic event, it performed the affective dimension of what Timothy Morton might call a hyper-object: complex phenomena beyond our comprehension that are nonetheless felt in distributed causation. I'm interested in working with peat and charcoal as sensate materials, creating affective scenes for intervening bodies and landscapes. How can we think about landscape trauma in ways that recognize our culpability as humans, while drawing the metaphors of our deathbed as another anthropomorphism of the event? If affect is a reciprocal field of forces, how does landscape make its mark upon us, as much as the other way around, and what might occur within or outside this relation?

Mike Hornblow is a New Zealand-born interdisciplinary artist and academic, with a background in media art, dance, performance art, installation, architecture and philosophy. His art practice and curatorial experience focuses on site-specific intermedia, community engagement, and cross-cultural collaboration; with projects in New Zealand, Australia, Japan, Indonesia, Malaysia, Canada, Africa, Europe and the US. Michael conducted Doctoral research in the Spatial Information Architecture Laboratory at RMIT in Melbourne, and Post-Doctoral research at SenseLab, Concordia University in Montreal. He has recently taken up a position as Senior Lecturer in Digital Media Technologies in Design and Art at the University of Tasmania. Research interests involve interdisciplinary approaches to affect and embodied cognition, collectivity and creative process across design, art and technology. In dance, Michael trained with Min Tanaka, Kazuo Ohno, Tony Yap, Yumi Umiuare, and Ko Murobushi. Recent media performance presentations include Melbourne Festival 2012, ISEA Sydney 2013, a 2014 Asialink Performing Arts Residency in Indonesia, Glasshouse Gallery New York and FOFA Gallery Montreal in 2014/15, and PUBLIC 2016 in Perth. Written publications on interdisciplinary creative practice include essays for Performance Paradigm and Inflections Journal, and a forthcoming chapter for a book on Immediation

Peripheries of Other's

Liisa Ikonen and Maiju Loukola

Our proposal is an artistic research intervention and a series of land measuring acts, called PERIPHERIES OF OTHER'S.

Liisa Ikonen focuses in her workshopping in temporality, and Maiju Loukola's activities are tied to a non-human viewpoint.

The PERIPHERIES OF OTHER'S project explores (an)other landscape through a peripheral viewpoint. By highlighting, concretizing and analyzing different peripheral dimensions in an environment that is situated on the opposite side of the globe from our home base, we will focus on 'peripheral' phenomenon that we are drawn to as strange, alien, foreign, peculiar – namely: otherly. We will thus observe and analyse the sense of (an)other place by means of performative and scenographic tactics. We will approach the strange environment with an attitude of 'land measurers', by combining multisensory, tactile and visual samples of the site, and produce a processual archive of felt, sensed and imagined environment. We will observe how (an)other cultural, geographical and climatological landscape makes itself visible and known to us through experi(m)ental approaches.

As background to the exploration is a larger research constellation focusing on the nature of 'peripheries' in relation to 'centers'. When our built and natural environments are planned and utilized according to the market value alone, the sense of cultural identity, site-specific histories, and thus, our sense of place are in danger of disappearing or diluting in terms of its originality and specificity. Our everyday practices – work, participation in society, leisure, care and interaction with others – are governed and guided by the spatial organization of the landscapes that we inhabit, use and perceive. Our knowledge-based society has subordinated the felt, sensed and personalized aspects to the so-called hard sciences, banishing them to discursive margins. The PERIPHERIES OF OTHERS' interventions explore these challenges by producing embodied analysis and knowledge-through-art-practice, aiming at potential spaces that exceed the overly technocratic assessment, by stressing a peripheral stance that highlights intimate histories, local narratives, bodily perception, mental and mediated images and associations and performative qualities that are embedded in and effected by the existing place – the landscape and surroundings of the event. The interventions aim at recognizing new tools for holistic, sensuous and participatory visions of (an)other kinds of landscapes

Liisa Ikonen will invite the workshop participants in making land surveys and observations from the viewpoints of others' – especially on a dreaming, reminiscence and futuristic perspectives. The participants will approach the unknown landscape by means of experienced time. The present moment is always the center of experienced time, in which we focus on the past and the future. In this workshop participants will survey to temporal peripheries, memories and dreams, that surrounding landscape will arouse in them. What kind of mental, kinetic, visual, vocal or sensual etc. landscapes these encounters creates? The aim is to make these imaginary landscapes alive in a playful way and to set up the Museum of the Dreamers.

Maiju Loukola will invite the workshop participants to undertake land surveys and observations from the viewpoints of others' – especially from a non-human perspective. The participants act out a hybridization of 'self/selves' through a very simple performative metamorphosis exercise. The participants will make observations through the lense and skin of 'otherly beings' – animals, plants, objects: an ant, a tree, a drop of water, a rock, the wind – and of other human beings who represent a culturally defined stance/position that is often labelled as other or unfamiliar in relation to 'us'. We will share the experiences of these translation exercises that may (or may not) shift our (normative) view.

Dr Liisa Ikonen has worked as scenographer throughout her 25 year career in both experimental and institutional fields of performing arts, and her research is closely tied with artistic practice. Ikonen is a director of Scenography Major in Aalto University School of Arts, Design and Architecture (Aalto ARTS) Helsinki. She is also member of board of the first national Doctoral Program in Artistic Research TahTO in Helsinki. Ikonen's expertise in renewing artistic research practices has been recognized e.g. through her systematic development work in performance project Hypnos (1994–2000) in which she developed work methods through several site-specific performances in non-institutional found spaces. The development work has continued in other artistic projects situated in non-theatrical spaces in urban sphere since. In her postdoctoral research she continues the work by developing the collective multidisciplinary design and application of alternative uses in the field of expanded scenography.

Dr MAIJU LOUKOLA is a Finnish scenographer and intermedial artist working with performative experiments and spatial interventions. She works as a postdoctoral researcher in Aalto ARTS Helsinki, with urban scenographics and openness of public space in the focus of her research. Loukola finalized her doctoral thesis (on intermedial expanded scenographic practices, media aesthetics and the notion of touch) in 2014 while working as project researcher in a multidisciplinary Academy of Finland funded research project Figures of Touch (2009–2012). She is active in a number of artists' associations in Finland and she is the Finnish representative in the board of OISTAT International Research Commission. She is a member of the expert pool of The Academy of Fine Arts' Helsinki doctoral program. She curated the Finnish national exhibition in Prague Quadrennial of Performance Design and Space 2015, which won the 1st prize for Best Use of Media in Performance.

Spatial Agency, Material Practices, and the Post-Anthropocentric Turn

Shauna Janssen

My ongoing research addresses the cultural politics and futures of postindustrial cities. As a curator and artist whose work involves long-term, documentary, site-responsive research projects that collaborate with contested urban spaces I am interested in critical posthuman thought and expanding conceptions of life (zoë) as a way to embrace non-normative approaches to situated material and performative practices. For Rosi Braidotti, "[becoming posthuman] is a process of redefining one's sense of attachment and connection to a shared world, a territorial space: urban, social, psychic, ecological, planetary as it may be. It expresses multiple ecologies of belonging, while it enacts the transformation of one's sensorial and perceptual co-ordinates." (Braidotti, 2013) Following Braidotti, a critical posthumanist approach to performative and material practices means an embrace of Other and often unruly spatial, geographical, technological, and temporal contingencies. Such contingencies however offer a critical aperture onto considerations of performance design practices, and a possible means for developing social agency in a given place.

Shauna Janssen, PhD is a Montreal based urban curator with a background in professional theatre and interdisciplinary practices. She has worked with theatre, opera and dance companies around the world for over two decades. She has produced city-wide creative events, such as Encuentro 2014, and in 2015 was artist-in-residence at the Center for Art and Urbanistics / Zentrum für Kunst und Urbanistik, Berlin. Her curatorial work involves long-term documentary and site-responsive urban art projects. In her practice she asks how critical curation can be a mode of intervention in the urban realm, and how urban spaces in transition might be active creative collaborators, with artists, in the surfacing of significant pasts, sublimated political positions, and forms of cultural agency, including the agencies of the built environment itself. She works with oral history, performance studies, critical post humanist thought, feminist and queer theory, to rethink sites, discourses, and themes such as spatial agency, the public sphere, gender, class, race, gentrification and the right to the city. She is currently undertaking research on the role of technology and new media in the public sphere in relation to expanded scenographic practices and concepts such as spatial dramaturgy and performative urbanism.

Core questions guiding my research and intervention with the anthropo(s)cene lay with the potential that design, material, spatial and performative practices have to radically sensualize and politicize our encounters with landscapes, their sonic, olfactory, haptic, and social dimensions, and how we might collaborate with these elements in our material, performance and design processes. How can performance design be harnessed as a practice for creative and social engagement in and with the politics and poetics of landscapes and their ecosystems? How might situated performative practices become a means to make overlooked spatial and social agencies more visible, palpable, and bring them into a wider cultural discourse?

Make yourself a vector

Louisa King

Make Yourself a Vector, explores the (ADJ) relationships between performative and scientific knowing of landscape and location. The proposal put forward a new proposition for the anthropic -geologic landscape; an aggregated site for grappling with socio-climatic uncertainty and earth system crisis. Through performative action of draw - walking, the 1972 Geologic Survey of Tasmania, The Maria Island Quarterly Sheet, will become enacted, perceived and reworked.'

The Island is situated upon a confluence of Triassic, Jurassic and Permian, sedimentary and intrusive rock, which formed over 44 million years. As we walk, these rocks also walk, travelling at the slowest rate imaginable, but they move none the less. The average walker walks at 5.0 kilometres per hour, eroding the ground beneath them at a minuscule and variable rate similar to that of the massive dolerite intrusions, still extruding themselves upwards from the centre of the earth. Participants will be invited to follow a travelogue which will navigate a network of geologic boundaries, faults, sills, inclines and synclines choreographed to reveal a folding of tempos of the walking and rhythms with the deep time pace of the subterranean bodies beneath.

By reappropriating this orthographic knowledge of the earth, through the performative shared action of walk ing, the project offers an alternative to the predominant technocratic responses to current earth system uncertainty. Where, knowledge is situated outside of the participant and lies with the authoritarian expert.

Working with these maps, a type of interdisciplinary conversation can occur. Material Geographer Katherine Youssef and Jennifer Gabrys write of the material and temporal flows of the geologic earth which are encountered at 'new thresholds' between the languages of art and science. In the walking, notions of enactment are explored through both the 1:1 embodiment, and draw - walking, of the vectors and forms of the original drawing. Additionally, the project is also considering the work as an enactment or affirmation, a legitimising of our daily movements as spatially aware knowledge productions; a folding of epistemological loci through the consolidated maps.

Louisa King is a landscape architect and PhD candidate at RMIT University, Melbourne. Her practice is one of site responsive experimentation, carried out through installations, drawing, mappings and performative projects. The projects she makes aim to louden and amplify the material and physical flows put forward in the Anthropocene prognosis and produce contemplative zones for the sometimes-unfathomable thought of being situated in deep time and planetary space. She is interested in how ways of making and enacting, at the crossings between the natural and cultural worlds, produce states of co-formation. These co-formations in turn produce particular responses to practicing in three aggregated conditions of the Anthropocene; the strata, the body and the spatio - temporal.

Bend it Like Breton

Svenja Kratz

At present we are living through times of profound and increasingly rapid change in which oppositional thinking is gaining renewed criticism. We have started to acknowledge that human actions and the material products of Western culture have significantly altered the earth's climate and ecology. Furthermore, there is a growing understanding that humans are not the pinnacle of evolution, but rather, as Timothy Moreton asserts, part of an evolving and interconnected 'mesh' of animate and inanimate components. This rethinking, which is broadly linked to the multiple resonance of new materialism, has profound ethical, economic and political implications, but also invites imaginative and creative responses to help stimulate critical thinking.

Informed by the philosophical work of Timothy Morton and Elizabeth Grosz, as well as the speculative thinking and design practices of Dunne and Raby, I am interested in exploring how art and design can be used to create speculative and affective encounters that invite the audience to consider current, future and potential eco-technological trajectories, particularly in relation to the increasing ecological crisis and the Anthropocene. Since 2008, my creative practice has focused primarily on the creative and critical potentials of biotechnologies including cell culture, genetic engineering and synthetic biology. My engagements in these areas have triggered an interest in questioning the persistent narratives of impending destruction, technological salvation and human dominance over the environment. In particular, I am

interested in creating works that present multiple, playful and strange possibilities that move beyond narratives of doom or salvation. I am also interested in exploring how performance and a deeper understanding of landscape/site and viewer agency could offer new potentials for viewer engagement and connection.

Svenja Kratz is an Australian new media artist interested in transdisciplinary creative practice, particularly the intersections between science and art. In 2013 she completed a practice-led PhD across contemporary art and biotechnology in a creative partnership between QUT's Institute of Health and Biomedical Innovation (IHBI) and the Creative Industries Visual Art discipline. During her candidature, she produced three major bodies of work that mapped her engagement with contemporary biotechnologies including primary culture of human and fetal calf cells, tissue and genetic engineering. Her more recent creative works continue to explore the implications and potentials of new and emerging biotechnologies including biofabrication and synthetic biology. Her research interests include art-science practice, speculative design and interdisciplinary research methodologies. Svenja is currently Science Art Lab + [SAL+] theme leader within the Creative Exchange Institute and works as a Lecturer in Interdisciplinary Creative Practice at Tasmanian College of the Arts (TCotA) at the University of Tasmania.

Maria Kunda

Now, more than ever, do we not habitually sleepwalk, passing through familiar terrain anaesthetised, wired and inattentive, reduced to commuters and consumers?

Flâneurial mapping is commonly understood as the art of traversing space with an open and attentive eye and mind. Implied in Baudelaire's register of flâneurial activity was a slow mood of whimsical, affectionate involvement with the particular and the momentary – what he called the manners of the present. Recalling his ideas, a basic practice for the Situationists was that of "drift" – the derive – making a passage to experience varied ambiances, specifically to break pathetic limitations of entrenched routes and habits.

These theoretical touch points need to be retooled to address and critique contemporary situational, observational and descriptive practices – low and high tech, personal and collaborative – that are intended to enhance intimacy and communion with places, or to intervene in environmental degradation and decline in social amenity. Fine examples are Mick Douglas's tram-focused projects (Tramjatra) and Jeff Stark's immersive theatrical work, The Dreary Coast, staged on the Gowanus Canal in 2014 a response to the fact it is one of the most polluted waterways in Brooklyn.

Works by Surrealists Louis Aragon and André Breton provide some object lessons on social and political flâneurship as an art of both communion and trespass, and the difficulties inherent to such a mode of praxis. Their vintage writings demonstrate a register of emotional and critical commitment on the part of desiring, haunted and haunting subjects, but more importantly particularly Breton's writings posit a poetics of hope.

I lecture in Art and Design History and Theory and in Curatorial Practice at the Tasmanian College of the Arts at the University of Tasmania and I have contributed to numerous publications and curated exhibitions. My current practice spans curating and writing. My areas of teaching and research relate to modernism, postmodernism, international avant-garde movements, contemporary Australian art, craft and design, and art writing as creative practice. My interdisciplinary interests are informed by sociology, psychoanalysis and feminism, and Surrealism as a mode of praxis remains central to my work. My doctoral thesis (2010) entitled The Politics Of Imperfection: The Critical Legacy Of Surrealist Anti-Colonialism analyses the anti-colonial politics and poetics of the Surrealist movement from the 1920s until the 1960s, situating Surrealism's legacy within contemporary postcolonial practice.

Wearable Landscapes

Alice Lewis

Wearable Landscapes : Investigating the Affect of the Dressed Body in the Landscape and resulting Politics of Practice. This interactive workshop positions and reveals the body and its worn garment as causal, spatial components of the environment, employing the garment as the primary mode of affectual provocation.

By addressing the body as a causal material agent that is coextensive with the environment we dissolve the commonly conceived body-landscape divide¹. We are not considered as a-part-from the landscape but rather as a-part-of it², 3 and as such, our bodies must occupy a materially significant role in the generation of space and spatial situations. If we consider this position in relation to the current exponential urban population growth as well as taking into account that the social body is a dressed body⁴ then the inevitably worn garment offers an abundant material surface within the urban environment through which we can mediate our engagement with the immediate landscape.

This workshop asks participants to wear provided garments for a period of time to recognise, through embodied engagement, the affect their material presence has within the landscape (inclusive of other bodies). Focusing on the garment as a mediating device between the wearing body and the external world and capitalising on its temporal, alterable position on the body, participants are asked to change their provided garments with a kit of tools issued to each body and wear them again. This process of customization and wearing acts as a provocative medium for thinking about the causal role of the worn garment in the world while simultaneously inviting people in to direct embodied engagement with the research writ large and inciting conversation around the potential of the worn garment as a new surface through which to practice Landscape Architecture.

Alice Lewis is a PhD candidate at RMIT University in Melbourne (Aus.) investigating the affect of the worn garment in the world to develop a method of landscape architecture that employs the garment and its wearing body as causal agents. Researched directly through the making and wearing of performative garments within the urban landscape, her work is suspended between the disciplines of Landscape Architecture and Fashion Design drawing on knowledge developed through practicing in both fields. In working through the body and it's inherent garment cladding her work contributes to a wider design practice that engages the body and garment as active materials.

1. Jane Appleton, *The Experience of Landscape*, (New York, NY: John Wiley and Sons, 1994) 2. Melissa Gregg and Gregg Seigworth, *The Affect Theory Reader* (Durham, NC: Duke University Press, 2010) 3. Gilles Deleuze, *Spinoza: A Practical Philosophy* (San Francisco, CA: City Lights Books, 1970). 4. Joanne Entwistle, 'Addressing the Body', in Bernard, M (ed), *Fashion Theory: A Reader* (Albington, OX: Routledge Student Readers, 2007).

Playspace

Sara Lindsay

Playspace; how can designed objects redefine space for play?

When a puppy wants to play, it drops its front legs to the ground, tilts it's head to the side, and looks at you from the corners of its eyes. A gentle 'woof' confirms the invitation to play, implicitly asking that the rigid rules of behaviour be set aside, to transform the social context, and to redefine the site as play space.

As a maker, I am drawn to the expressive qualities of materials and the poetics of form. This phenomenological approach privileges engagement over function. Hand manipulation is fundamental to the resolution of my work; it is the transformative process through which the material transcends the manufacturing processes. Typically I push materials beyond the planar into graceful curves, the simplicity of which belies the force and complexity required to bend them to my will. The resulting objects provoke the imagination, engage the senses, evoke curiosity, invite a reciprocal relationship, and are transformed through use.

At the core of my previous research was the proposition that dynamic forms comprised of elements that can be manipulated, reconfigured and transformed, can engage satisfying, playful and creative thinking that blur the distinctions between user and creator. This project aims to investigate how designed objects that elicit an intergenerational play response can transform and redefine public or shared spaces.

I am fascinated by the way we remake the world for our needs and the reciprocal relationship between object and culture. If our remaking of the world sparks cultural adaption, then how might the world change if we valued play as a fundamental need and designed objects and spaces to facilitate intergenerational play?

Sara Lindsay is a Hobart based artist, designer and object maker. Born in Ireland in 1973, she spent her childhood in Western Australia. She holds a BA in Social Sciences from Edith Cowan University and has pursued a career in community service and disability service organisations.

After almost ten years living in rural communities in the South West and the Wheatbelt of Western Australia, Sara relocated to Hobart with her children, Sara has been experimenting with art and design focussing on the points of intersection between the natural world and material culture and is fascinated by the ways we re-make the world for our own needs.

Sara recently completed a Bachelor of Fine Art with First Class Honours majoring in 3D Design at the University of Tasmania. Sara's Honours project, Interplay is an investigation in the design of systems for user created functional forms engaged with through play to realise their functional potential. Integral to Sara's practice is an iterative process of discovery and refinement, through the use of computer assisted design and manufacturing techniques, mediated by material investigation and a hand making process.

Sara is represented by Colville Gallery and has recently shown work in Emerging Contemporaries at Craft ACT, and is a Vivid finalist in the furniture concept category for 2016.

Behavior Landscapes

Catherine Murphy and Elizabeth Parker

Interior landscapes inform behavior; their geometries, textures, and colors shaping myriad synergies. For the past nine years at Parsons, we have been exploring this terrain through the AfterTaste symposia, in which we consider the interior as a spatial condition engaging many fields, including psychology, fashion, architecture, materials science, history, and cultivated taste. We probe the world indoors; its ambiguity and sensuality, its material and immaterial qualities, and how space and objects within can choreograph life. Intended as an expansive meditation on the interior environment and its constituent elements, in our most recent experiment we questioned two dynamics: the room as a guide of social experience explored through the location and relocation of its elements, and the observer as a product of their perspective in space. For this next experiment we hope to answer one question in two parts: first, how do the elements of this landscape begin to shape space and inform social interaction? And second, what subtle interventions to the environment can catalyze notable interpersonal shifts?

Catherine Murphy and Elizabeth Parker are faculty in the School of Constructed Environments at Parsons School of Design. Together with Jonsara Ruth, they have organized the AfterTaste Symposium for the last three years. The last three symposia were titled, respectively, Inside Imagination, The Published Interior, and The Atmosphere of Objects, bringing scientists, artists, designers, editors, and historians – amongst others – together to debate the spectrum of disciplines considering human inhabitation of interior space.

Individually, Catherine and Elizabeth are artists, practitioners, and educators. Catherine is an interior designer whose practice is dedicated to craft, artistic thinking and the intrinsic potential of materials she teaches at Parsons in the Schools of Constructed Environments and Fashion. Elizabeth teaches in the Interior Design and Product Design programs at Parsons and is principal at ParkerWorks, a multidisciplinary studio exploring furniture and interiors through the lens of memory and psychological attachment.

Heal/reveal: performing subjectivities in a temperate rainforest ecology

Jacqueline Naismith

Most frequently represented as a lush, scenic assemblage of ferns and other native species, the growth of dense rainforest in southern New Zealand is enabled by the presence of rain. High rainfall has meant rapid growth and regeneration of bush sites, frequently healing and concealing their former industrial histories including that of timber milling. Early 20th century industry in these bush locations was highly challenging. Difficult access and steep terrain demanded a high degree of tenacity and practical resourcefulness from the workers in these environments. The planning and design of suitable routes, structures and machinery was central to the success or failure of these enterprises. Many of these early 20th century milling industry routes/workplaces, have now been reconfigured as tracks for recreational walking. As these walkers now experience, high rainfall in these southern temperate zones results in an immersed experience that is likely to depart from its dominant representations, one that is most likely to be damp, muddy and offer numerous challenges for the body to negotiate.

These recreational walks follow and trace the routes and residues of timber extraction, and the bush ecology's processes of healing and regeneration often concealing former histories. This proposal seeks to track and trace relationships between the former experiences of these sites as work environments and 21st century walking experiences. Drawing on Ingold's (2010) notion of the "weather world" this workshop seeks to investigate the multiple sensory dimensions of the rainforest ecology. It sets out to explore the specificity of sensory experience that defines these environments as spaces for the performance of multiples kinds of subjectivities. The climate, weather and specific terrain of the temperate rainforest is positioned as the set of conditions that connects its 20th C timber industry narratives to its current identity within the 21st century tourism industry.

Dr Jacqueline Naismith is Senior Lecturer in Design at the School of Design at Massey University, Wellington New Zealand. She is a design researcher and educator, who supervises postgraduate design research projects, teaches in the spatial design research and development programme, and specializes in the history, theory and practice of spatial design within interdisciplinary contexts. She has formerly held the positions of Programme Leader Master of Design, and Programme Leader Critical and Contextual Studies. Her research is interdisciplinary and focuses on the performance and experience of leisure and recreational places as designed environments and as discursively configured representations. Her PhD (2012) titled Mediating the Alpine Archiscape, drew spatial and discourse theory together to consider how subject and place were co-constituted. Her research has addressed spatial practices at specific recreational/tourist/leisure sites in terms of gender and class, focusing on relationships between physical and social mobility. With a more recent focus on how places are understood through the sensory and physical interaction of the body moving through space and time, her current interests lie within examining how different kinds of mobile spatial practices enacted within different temporal modes produce very different ways coming of to know and understand place.

Helen Norrie

The Regional Urban Studies Laboratory (RUSL) is a collaborative research project at the University of Tasmania's School of Architecture & Design that investigates urban issues in regional centres through practice-based research. RUSL establishes projects that explore urban issues for small cities and towns, investigating the design of urban space to create socially sustainable settlements. Projects employ diverse methods to explore design problems through speculation and testing of a range of spatial ideas against a set of criteria, questions or research issues. Projects developed directly with local authorities provide opportunities to engage in a deep inquiry around fundamental urban issues, particularly those that are sited at the periphery of day-to-day operational concerns, but are central to broader scale strategic thinking.

RUSL investigates regional resilience, examining the survival and revival of regional settlements, using Tasmania as a case study to develop models for regional thinking. Documenting regional urban histories, examining the relation of social and cultural conditions to settlement patterns past, present and future, seeds the development of future morphologies. Speculative design propositions promote tactical urbanism that enhances community engagement and social capacity-building and generate projective urban futures.

Dr Helen Norrie is a design academic working across scales from the curation of ideas through text and exhibitions, to the design of buildings and urban environments. Helen teaches in the School of Architecture & Design at the University of Tasmania, and founder of the Regional Urban Studies Laboratory (RUSL), a collaborative urban design research project that engages directly with local authorities to examine urban issues in small towns and cities, developing collaborative research that examines the spatial, temporal and social aspect of urban settlements. RUSL develops research through the medium of design, providing a crossover between the disciplines of architecture, planning, sociology and economics provide fertile ground for research investigations. Live design research projects, developed with local councils and communities, examine the teaching/research nexus through various modes of research into/for/through design. Helen is also a writer and architectural critic; a regular contributor to architecture, design and art journals and in 2014 was one of the Creative Directors of the Australian Institute of Architects National Conference, which explored MAKING: life culture, connections and impact.

Jo Paterson Kinniburgh

We are conditioned to experience our environment so that over time we no longer register the familiar. Where surroundings become predictably constructed, perceptual habituation occurs, whereby attention to the context is diminished. If habituation has an impact on environmental apathy, can disruption to the environmental construct offer opportunities for dishabituation that might challenge this indifference?

Exploring the responsiveness of material performance to environment, the proposal, produced for the Anthroposcentic Interventions working group, operates as the third in a series of mechanisms that deploy a material approach to reinterpret the everyday object. The preceding work has taken the normative devices of the contemporary urban streetscape and of the theatre, to focus on surfaces and their potential to activate space in performative and dishabituated ways. Inverting its historical identity as an object embedded in space, the mirror-ball has been employed as the provocation: in the city, to the street banner; in the performance space, to the back-drop.

The third phase generates an apparatus that interrogates the material and atmospheric effects produced in the previous work. What are the architectural implications of capturing both the natural and artificial conditions of the context in which it is embedded? At the scale of the interior, site-specificity creates a more strategic transformation that allows information about the environment to become legible: the invisible becomes unexpectedly visible, and the familiar is transformed.

Jo Paterson Kinniburgh is a Lecturer in the School of Architecture at University of Technology Sydney, teaching architectural design and construction. She has extensive experience of architectural practice, working across a wide variety of scales – from scenography through all scales of architecture to urban master-planning.

Jo is also a doctoral candidate at the University of Tasmania under the primary supervision of Dorita Hannah. Her spatial practice focuses on performance environments, particularly for live music performance, exploring scenographic interventions that have the potential to offer critical reflection on spatial, dramaturgical, political and economic contexts of performance, and to inform the architecture of new or refurbished music spaces. With a focus on small contemporary music concerts, her doctoral research operates between architecture, performance and inter-medial studies: exploring spatial performativity, and dramaturgy in order to inform the design of local event spaces within a globalized digital condition.

Architecture: Action AND Representation

Fernando Quesada

1- Teaching: Departing from the classical notion of social theatricality by Richard Sennett, we moved to the contemporary condition of diffused theatricality, since the public domain has experienced great changes, along with the private domain. Public and private space is not a valid distinction and subsequently, social theatricality has also changed. Today, we should talk instead about the common and the intimate: these are the only possibilities of dissent in the global junk space of what Hannah Arendt called the social sphere. Working in Madrid with a team of eight advanced architecture students, we have focused on the strategy of performative over-identification.

2- Research: the performative and action have been fetishized due to the academic success of the “performative-turn”. Instead, theatricality is full of agency and possibilities in the contemporary situation. The theatricality of power hides the real goals of its agents behind the screen of representation. The performative turn intended to dismantle this cultural construction, but along with this critique, the performative paradigm also got rid of theatricality and representation in full and social space is precisely based on theatricality, role-playing, and non-transcendental fiction. This definition of the social is very close to the notion of “dispositif” as defined by Michel Foucault, Gilles Deleuze and, Giorgio Agamben.

3- Artistic production: in 2013 I co-curated a performance festival in Madrid. 34 artists, theoreticians, and activists gathered during one week after ten months of weekly-based meetings. In the meetings, the whole team participated in the budget distribution, the contents, the program, and the spatial design. The design of this space was generated with the assemblage of personal belongings, domestic appliances, technical instruments, and artistic pieces.

Fernando Quesada, Ph.D, is an architect who earned his bachelors (1995) and doctoral degrees (2002) from the ETSA in Madrid. He pursued postgraduate studies at GSAPP, Columbia University, New York (1998-2000) and received a postdoctoral grant from the TU University Delft, 2009-2010. He is Assistant Professor of Architecture at Universidad de Alcalá in Spain.

Published books include “La Caja Mágica, Cuerpo y Escena” (The Magic Box, Body and Scene, Barcelona 2005), “Del Cuerpo a la Red” (Body to Network, Madrid 2013), “Arquitecturas del Devenir” (Architectures of Becoming, Madrid 2014), and “Comunidad. Común. Comuna” (Community. Common. Commune, Madrid 2015).

All these elements were curated and distributed in time and space without any hierarchical order whatsoever, and radically avoiding property or ownership: a sort of camp in the technological woods of a big theatrical space in which humans, objects, machines, discourses, and artworks performed in equal terms.

Fixed and mobile weather stations

Saskia Schut

Fixed and mobile weather stations will be an experiment with landscape as meteorological event through a series of event and a durational drawing. Each participant in the group will receive a helium filled balloon with a kite line of between 25m - 100m lengths to keep for the duration of the workshop. The balloon is there to invite each participant individually and collectively to register cloud ceiling height, microclimates, and strength of wind; and to invite other creative uses of the balloon. A collaborative durational drawing will collect the weather data, a combination of the participant's marks and collections, and the infusion of weather conditions into the surface of the paper. On the final day, we will collectively release the balloons.

Saskia Schut's practice seeks to experiment in landscape, landscape that is in and of aerial and astronomic events rather than constructed predominantly by the geo (ground, ground plane, geological material, geographical locators). Drawing from approaches in art, landscape architecture, architecture and earth sciences, amid, a part of, weather, light, clouds, sky, cosmic dust, tidal and other astronomic forces, Saskia seeks ways of finding accord with these events through attunements by way of material explorations, drawings, video and installations.

Saskia lives and works in Melbourne. She is currently engaged in a PhD in Architecture and Design at RMIT University. She has completed a degree in Art (Fine Art) at Monash University and a degree in Landscape Architecture at RMIT University. Her practice research is formed through solo as well as collaborative projects. Recent activities include Reading Room at Gertrude Contemporary 2014 with Scott Mitchell, Sun/Drift/Shift with Scott Mitchell at Testing Grounds, Melbourne, a research trip to South West US Land Art sites 2015, Things that move around us, things that move towards us, things that move below us with Louisa King at Performing Mobilities Symposium 2015 and Gestures as part of 'Beginning In Incompleteness' group exhibition at RMIT Project Space Gallery.

Unrecording/Project: These Rivers (2015/6)

Justy Phillips and Margaret Woodward

In 2016, A Published Event will activate Fall of the Derwent (2015/6) – an ambitious and experimental ‘black market’ on the shores of the Derwent River at Elwick Bay. Commissioned by Glenorchy Art & Sculpture Park (GASP!) in Tasmania, as part of the ‘Swimmable! Reading the River’ curatorial program, Fall of the Derwent proposes a community-activated public artwork based on the eventful flows and unrecorded exchange economy of the Derwent River in Tasmania.

Through a research and creative development phase spanning 18 months, the artists walk the length of two Rivers Derwent (one in Cumbria, England, 65kms; and one in Tasmania, 215kms), testing as they move, a new process of speculative eventing they refer to as ‘fictiōneering’. Triggered through a process of publishing, dialogue, exchange and performance, Fall of the Derwent, uncovers the mineral origins of the ‘black’ market and scores their journey through layers of activity, history and exchange on the shores of the Derwent River in Tasmania.

The term black market is commonly understood today as an underground economy – an omnipresent market in which goods or services are traded illegally. Importantly, there is no single underground economy; there are many. Five specific underground economies can be identified as; (1) criminal drugs; (2) the illegal economy; (3) the unreported economy; (4) the unrecorded economy; and (5) the informal economy. Captivated by the scope of an ‘unrecorded economy’, the artists expand this notion of the ‘unrecorded’ not as a series of static documents but rather as ‘unrecording’ – as an ongoing event of everyday life. For Anthro(po)s(cenic Interventions, the artists offer their proposition of ‘unrecording’ as a provocation to re-think the act of making and making-public (publishing), the performative archive, and futuring histories.

*Exploring the black market through a process of unrecording challenges many notions of the making and making-public of contemporary public art. An unrecording resists documentation, resists permanence, is always moving, changing, metamorphosing. But unrecording might also be experienced as that which was purposefully left unrecorded, for example, in Tasmania, the indigenous histories of the *Lairremmener* and *Mairremmener* people; that which is mythologised, fictionalised and that which is communicated through oral traditions, and most importantly for the artists – that which is beyond recording – the ineffable, invisible and unknowable flows of experience.*

Fall of the Derwent invites a deep and sustainable engagement with the river as a living organism. This organism, the artists are rapidly coming to understand, is an ongoing process of more-than-human metabolism and exchange. Sometimes invisible and often ineffable, the affective forces and material flows of the river can be felt along it’s banks, in the unrecorded lines of its history. Its Aboriginal lives. Its layers of invasion. Today is the 20th December 2015 and the artists will shortly embark on their journey towards the source of the Tasmanian ‘Derwent’ near Lake St. Clair, 215kms from their home at Storm Bay. They carry with them the following questions: How might a process of black marketeering activate new cultural, political and philosophical exchanges at a difficult waterfront site in Glenorchy? And in a broader sense, How might one activate ‘unrecording’ as a technique of contemporary art?

Artist, writer and publisher, fictiōneering societies, lives in relation-with Justy Phillips and Margaret Woodward. It is a proposition of speculative eventing, always in the making–already made felt. From the jaws of a captive polar bear in a Mexican zoo to the slow moving ice floes of central Iceland, Phillips and Woodward live in relation-with the world through a process of research-creation they refer to as fictiōneering – the speculative eventing of living experience. Activating fictiō, the Latin root of the word ‘fiction’ – meaning ‘to make-with’ rather than ‘to make up’ – Phillips and Woodward use fictiōneering to compose-with language at the interstices of body, duration and event.

A graduate of the Royal College of Art, London, **Phillips** moved to Australia in 2004, developing her art practice through text-based eventing and limited-edition publishing. In 2015, she was awarded her PhD, *Scoreography: Compose-with a hole in the heart!* from RMIT University, Melbourne. Margaret Woodward is Associate Professor of Design and co-founder of the Creative Regions Lab at Charles Sturt University and an international researcher in regional creative industries. She was awarded a PhD, (Design) from Curtin University of Technology in 2009, investigating the field of interpretation design and the role of design in communicating and framing ideas about Australia’s natural and cultural heritage. Through ‘fictive cartography’, **Woodward** investigates the interplay between tourism, design and cultural geography and how designed artefacts frame understandings of landscape and national identity. Her ongoing investigations through souvenirs and cartography includes; *Tourism Telemetry* (2010 –), *Greetings from Aggaw Aggaw* (2011), *Remote Sensing: Sensing The Remote* (2012) and *The Sea is All Around Us*, Melbourne (2015). In 2016, fictiōneering societies will launch ‘fictiō’, a small press and telling

Re-enacting McCall as a Tool for Mapping Place

Ana Serrano

A) In 1973 Anthony McCall performed his carefully choreographed and notated “Landscape for fire: score for eternal condition” to a small audience and a camera on a disused airfield in North Weald (UK); at dusk. The footage, originally conceived solely as documentation, was soon after edited and altered by the artist organizing movements into formal patterns that either did not exist in the original performance or were rendered imperceptible by its expanded temporal and spatial scale. The film became, in this sense, a constructed new score built upon the actions that took place at the live performance.

B) Fire and flames are affected by environmental conditions. Observing fire and combustion processes (i.e. duration, intensity, temperature, smoke travelling patterns and buoyancy) reveals a number of natural site conditions such as humidity levels, gases distribution in the air, wind direction and even gravity¹.

This proposal aims to revisit Anthony McCall’s ‘Landscape for fires’ film as a cinematic score: reinterpret it in the musical sense of the word and perform it in two new locations in Tasmania. How does this particular performative action can alter and be altered by place? Two different interpretations will be filmed and choreo—mapped in parallel on each location: a) the one as originally drawn in his score on paper and b) the constructed edition on film. The new material produced will be used to undertake a visual and theoretical comparative study that will look into site—specificity in the context of Tasmanian contemporary Antropo(s)cene interventions.

Born and raised in North-African Spanish territories, Ana is trained as a classical musician (Ceuta Conservatory, Spain), as an architect (E.T.S.A. Madrid, Spain)- and as a performance designer (Central Saint Martins School of Arts and Design London, UK). In 2006 she cofounded Serrano Evans Partnership, an interdisciplinary architectural London-based office with an interest in motion as an analytical and design tool.

Her interest lies in the interfaces between architecture, art and theatre. Solo installation exhibitions include London Tate Gallery, Embassy of Spain in Tokyo, AIA New York and Art House Beirut.

Having taught for ten years, Ana is a part time teaching fellow at Bath University and a visiting professor at Beirut Arab University. She has been awarded the 2016 Tasmania Graduate Research Scholarship to study architecture’s site-specificity through choreography in search for an atmospheric approach to designing and perceiving environments.

Isle of the Dead: The Heterotopian Space of the Island Cemetery

Emma Shepherd Simms

In the past, burial grounds have been places of activity, life, and even celebration. In many places throughout the world, they still are. However within the context of modernity, landscapes of death have been increasingly isolated to the spatial and ideological margins, regarded with suspicion, NIMBY-ism and/or apathy.

In turn, our sensory rituals and physical expressions around the experience of death have been lost - drowned out and fundamentally changed by the noise of the rational, scientific and commercial city. Within this context, the island cemetery is regarded as a symbolic landscape, a metaphor for the broader ways in which death and its associated states of grief, mourning and anxiety, have been collectively exiled from public expressions of identity.

As a workshop participant, I would like to tap into the landscapes of Maria Island and Isle of the Dead as powerful places and catalysts for discovery, discussion and permeability of ideas around this topic. Using initial workshop discussions as an impetus, I would like to collect video footage of the islands that could later be combined with found footage, sound and text within a projection artwork. A desired outcome is to develop a proposal for an intervention that ‘infects’ the highly controlled urban realm with this island cemetery representation via projection, performance and design.

This work draws upon Foucault’s notion of the cemetery as a ‘heterotopia’, a place that powerfully reflects and inverts normative assumptions about the world. By being inserted into the sterile urban setting, the heterotopian island challenges certain notions we have about the control, visibility and/or separateness of death in our urban landscapes.

Emma is a landscape architect, artist and writer based in Tasmania. She has an academic background in human geography and landscape architecture and is currently completing an interdisciplinary PhD in landscape architecture at the University of Tasmania. Emma’s current research interests lie in the dynamics and cultural significance of marginal urban spaces such as cemeteries, post-industrial and agricultural landscapes. She is particularly interested in exploring interdisciplinary and participatory practices, site-specificity and experimental documentary to challenge and expand representation of marginal landscapes.

Emma is a practising landscape architect and has worked as a designer and consultant on a variety of public design and planning projects, including cemeteries, memorials, playgrounds, parks, cycleways and public art projects located throughout Sydney and Tasmania. Following her move to Tasmania in 2012, she has expanded her landscape architectural practise to incorporate writing and filmmaking in exploring representation in relation to landscapes of death. Emma’s writing has recently been published in Landscape Architecture Australia, Kerb and Landscapes of Violence. She has presented papers at art and architecture conferences and been invited examiner and guest lecturer at the University of NSW and University of Tasmania. Her recent experimental documentary Best Intentions will be shown in June at the Museum of Old and New Art (MoNA) in Hobart.

The water-parting

Katrina Simon

watershed, n.1 (OED Online)

a. The line separating the waters flowing into different rivers or river basins; a narrow elevated tract of ground between two drainage areas; a water-parting.

b. fig. A turning point (in history, affairs, a person's life, etc.); a crucial time or occurrence.

Watershed is generally evoked as a topographic line where water falling on land will flow this way or that, in an unequivocal relationship with gravity. It also refers to a moment or a point of change – perhaps a time of reckoning. This performance project explores the watershed as a landscape zone of possibility, as an activated zone of performative ambiguity.

Topography is re-encountered as a state of emergence – transformed over time through its interaction with the erosive effects of water and wind, as well as through the deliberate and inadvertent effects of human acts.

The collective performance will centre round the speculative transformation of a recognisable landscape, through a large sand model as its proxy, at a moment of a collective watershed or turning point – the anthropocene. It will utilise the unique structural qualities of Kinetic Sand™, and its response to many different forms of water, and the actions of many hands.

Dr Katrina Simon is a designer and visual artist with a background in architecture, landscape architecture and fine art. Her research interests focus on the expression of memory and its loss in landscapes, explored through research projects, exhibitions and design competitions on cartography and landscape representation, design research methods the history and design of cemeteries, and the impacts of earthquakes and other disasters on cities.

Katrina has participated in numerous performance-based landscape explorations, including the Melbourne iteration of The South Project, a collaborative interdisciplinary project at the Interdisciplinary Laboratory for Art Nature and Dance in New York, an artist's residency exploring landscapes of burial at the Cité Internationale des Arts in Paris, and at the Prague Quadrennial of Performance Design and Space, collaborating with Simon Twose. Katrina is currently a Senior Lecturer in Landscape Architecture in Built Environment at UNSW Australia, and also Co-Convenor of the Faculty's Design Research Collaborative.

The resulting transformations will be recorded in stop motion photography, creating a filmic trace of uncertainty and emergence. The unerring definition of the watershed becomes, in this playful, yet purposeful performance, an evolving and unfolding drama – water-parting as a form of leave-taking from an idea of landscape to which we can no longer return.

Drawing-out

Beth Weinstein

I am planting seeds for future projects that link architectural and choreographic practices, that link body-space-time explorations. I am rehearsing acts of constructing and other forms of labor related to defining space as choreographic performance.

Whether related to the myth of Sisyphus or other stories that highlight the often futility of human labor, over the last decade I have returned again and again to making things that disappear—constructions that melt, spaces of sand that are then returned to sand, and ephemeral interruptions and interventions within material streams.

Taking these practices in relation to modes of Intervening in the Anthropocene, during this workshop I am interested in exploring marking-erasing in relation to processes of constructing site and space. I am interested in the friction between practices of (an)notation, scripting and scoring with build in contingencies and if-then functions; human- and site-scaled geometric drawing practices in relation to founding buildings and cities; and practices of drawing out into the perceivable the fluctuating, unpredictable, and multiple. Consider coast-line(s) in relation to Marcel Duchamp's Trois Stoppages Étalons.

I also look forward to the challenge within and between workshops of drawing together as dramaturgical and curatorial mission.

Beth Weinstein works at the seam between architecture and performance, across scales from drawing to installation, to interventions in urban and landscape spaces, around issues of climate change and public space. Recent works include Prone to Collapse (2015, with Ellen McMahon), an immersive installation concerning conifer forest die-off, exhibited in the 2015 Arizona Biennial; SHUTTLE (2013, with Mick Douglas), a ten-artist laboratory-in-motion through desert ecologies; and co-editing Ground|Water: the Art, Design and Science of a Dry River (2012).

SHUTTLE is featured in JARonline #9 and her writing on performance space is published in Architecture as a Performing Art and The Disappearing Stage: Reflections on the 2011 Prague Quadrennial. She is currently working on a book, Architecture + Choreography: projects at the seam between spatial practices, exploring generative practices and conceptual terrains formulated and shared through collaborations between architects and choreographers during the past half century.

Beth serves on the editorial board of Theater and Performance Design and co-chairs the PSI Performance+Design working group. She is a Mellon School of Theater and Performance Research (Harvard) Alumnus and recent A.I.R. at Bundanon Trust. She is Associate Professor and Master of Architecture Program Chair at the University of Arizona and is pursuing doctoral studies at the University of Tasmania.

practical information:

Hobart Tasmania

Maria Island

getting around

FROM THE AIRPORT

TAXI

United Taxis 133 222

Taxi Combined 132 227

Australia Wide Taxi 131 008

SHUTTLE

Airporter Hobart 1300 385 511

www.airporterhobart.com.au

TO GASP (Glenorchy Art & Sculpture Park)

GASP hugs the waters edge along a linear stretch of public land from Wilkinson's Point to Montrose Bay on the Elwick Bay foreshore, 10 minutes north of Hobart by car, 20 minutes by ferry and 40 minutes by bike. GASP is just 1 kilometre from MONA and can be accessed by car or on foot and by ferry for special events.

TO MONA (Museum of Old and New Art)

MR-1 FAST FERRY

30 minutes from the Mona Brooke St ferry terminal (Hobart).

Standard (\$20, one way or return)

Phone bookings 03 6223 6064

<http://shop.mona.net.au/default.aspx?filter=95>

MONA ROMA EXPRESS (BUS)

Coach transfer from the Mona Brooke St ferry terminal (Hobart).

\$20 one way or return

Phone bookings 03 6223 6064

BUS

Metro bus numbers 510, 520, 521, 522 and X20 pass Mona.

Call 13 22 01 for timetables

practical info for our stay on Maria Island

We will be staying in the old penitentiary at Darlington. There are several six-bunk rooms and one ten+four bunk double-room: these are equipped with mattresses, a table and seating, a wood-fired heater, and shelving. There is NO electricity in these rooms. Bring a torch/flashlight and headlamp! You must bring your own sleeping bag/bedding, towel and weather-appropriate clothing.

The Penitentiary Mess Hall will be our main interior social, gathering, and dining space; this space has gas cooking facilities, plus electricity and a digital projector. We are grateful to have Honeychild catering our collective meals. As there are no shops on the island, please bring any extra provisions so that you can be a happy camper.

Toilet and washing up facilities are located near the penitentiary. Gas operated hot showers are available in the amenities block near the camping/barbecue area. \$1 coins are required. A reservoir and rainwater tanks will be our water sources. "Water may contain contaminants and health authorities recommend boiling or treatment."

Fireplaces and some firewood are provided in Darlington. Fires should be lit in designated fireplaces only. Firewood is available from a corral near the main bridge on Bernacchis Creek, just down the road from the Ranger Station. Firewood should be used sparingly to reduce demand on this natural resource.

The Maria Island National Park Map and Notes can be obtained at the Commissariat Store. Maps are also available online at www.tasmap.tas.gov.au.

Please keep in mind that we will need to take all rubbish off the island with us when we go as there are no rubbish bins or waste disposal services on the island. We will travel by bus and then ferry to get to Maria Island. Please pack strategically. Extra bags will incur a \$5-10 charge. Consider checking things you won't need for the Island at your hotel.

www.parks.tas.gov.au

www.discovertasmania.com.au/about/national-parks-and-wilderness/maria-island-national-park



exploring Maria Island

"Located off Tasmania's East Coast and accessible only by ferry, Maria Island contains the most intact example of a convict probation station in Australia. The stone Commissariat Store, 150 metres from the jetty, is the island's oldest building and is now a visitor centre with displays and information about the island."

The island offers excellent walking and cycling journeys. Short walks explore the buildings and ruins of Darlington – a ghost town with a convict and industrial past. The Reservoir Circuit is sheltered from the coastal winds and provides a glimpse of Maria Island's wildlife and history as you wander through open woodlands into a tall eucalypt forest.

A former limestone quarry at the Fossil Cliffs provides a fascinating close-up look at the many ancient creatures immortalised as fossils in the rocks. The Painted Cliffs at Hopground Beach are beautifully patterned sandstone shaped by the mineral-rich water and wind. The peaceful beaches and shoreline also contain a wealth of fascinating tidal-zone marine life.

Bishop and Clerk, the island's towering peaks, can be reached on a 3 to 5 hr return walk past majestic sea cliffs, through grasslands, open forest and tall woodland to rocky slopes. Scramble over boulders to reach the summit and be rewarded with spectacular views of the island, Freycinet Peninsula and the Tasman Sea.

Maria Island is also one of Tasmania's great bird watching hot spots. Eleven of the state's twelve endemic species can be seen here, including the endangered forty-spotted pardalote and the rare and unique Cape Barren goose. Wombats can be seen around the island, as well as pademelons, Forester Kangaroos, Bennetts wallabies and Tasmanian Devils."

where to eat in and around Hobart

SALAMANCA

The Hobart Dock and Salamanca areas have some fantastic restaurants/cafes, including T42, Mures and The Glass House

MACHINE LAUNDRY CAFE

12 Salamanca Square, Battery Point

Extremely popular with the locals and visitors. Delicious food, excellent coffee and wonderful service. Highly recommended!

SMOLT (Italian and Spanish influenced) (www.smoltrestaurant.com.au)

2 Salamanca Square, Battery Point

Must book: 6224 2554. Very popular

FRANK RESTAURANT (South American) (www.frankrestaurant.com.au)

1 Franklin Wharf, Hobart; Must make a booking 6231 5005

One of the top restaurants in Hobart! Great atmosphere, fantastic food. Highly recommended!

DACI AND DACI BAKERS

11 Murray Street, Hobart

*Delicious pastries and cakes and another place which is very popular amongst tourists and locals.
<http://www.dacianddacibakers.com.au/>*

GINGER BROWN CAFE

464 Macquarie Street, South Hobart 6223 3531 7:30am-4pm

Very popular with the locals! The food is excellent and the staff are very friendly. It's always busy here so it's best to book a table or you might have to wait. The location is nice too.

NORTH HOBART RESTAURANT STRIP

The popular North Hobart restaurant strip has a great variety of restaurants to choose from.

WILLING BROS

390 Elizabeth Street, North Hobart

Nice place to meet and sample wine and freshly prepared bar food.

RAINCHECK LOUNGE

392 Elizabeth Street, North Hobart

Great food and atmosphere.

ANNAPURNA INDIAN CUISINE

305 Elizabeth Street, North Hobart

Delicious curries.

CAPITAL RESTAURANT (Italian) (www.capitalrestaurant.com.au)

364 Elizabeth Street, North Hobart

Highly recommended!

BURGER HAUS

364 Elizabeth Street, North Hobart

The gourmet burgers are amazing! Popular with the locals and visitors.

PAESANO

108 Lansdowne Crescent, West Hobart

Delicious pizzas! Highly recommended

ME WAH (Chinese Restaurant) (www.mewah.com.au) 6223 3688

16 Magnet Court, Sandy Bay Road, Sandy Bay

Very nice! A little more expensive. Voted in the top 5 Chinese restaurants in Australia!

DA'ANGELO RISTORANTE (Italian)

47 Hampden Road, Battery Point

*Highly recommended! This is rated the top restaurant to visit in Hobart on Trip Advisor. It is run by an Italian family who make their own homemade pasta daily on premises.
<http://daangelo.com/ristorante/>*

SANDY BAY BEACH WOOD FIRED PIZZA

7A Beach Road, Lower Sandy Bay 6225 0019

Very tasty Pizzas!!

PROSSERS (www.prossersonthebeach.com)

19 Beach Road, Lower Sandy Bay 6225 2276

Prossers on the Beach enjoys magical views across the Derwent Estuary and Prossers on the Beach gained a reputation for top quality service and food featuring the finest produce Tasmania has to offer. This standard has been recognised in the form of three Golden Plate Awards and listing in Gourmet Traveller as one of the Top 100 Restaurants in Australia.

THE SIGNAL STATION BRASSERIE (www.thesignalstation.com.au) 6223 3407

700 Nelson Road, Mount Nelson - Open 7 days a week Mon-Fri 10am-4pm Sat-Sun 9am-5pm. Open for dinner on Fridays.

The Signal station brasserie is located adjacent to the Mount Nelson Signal Station offering unspoiled panoramic views of Hobart, the Derwent River, Opossum Bay and beyond. A bit pricy but the meals are delicious!

SALAMANCA MARKET

Open Saturday 8:00am to 3:00pm

The Salamanca market is a street market in Salamanca Place. There are more than 300 stallholders selling arts, craft, local produce such as wine, beer, cheese, honey, timber bowls, clothing as well as live entertainment, buskers, food stalls, cafes and restaurants.

MONA (www.mona.net.au)

Many travel to Hobart just to see the world renowned Museum of Old and new Art (MONA). The best way to travel to MONA is by Ferry which leaves from the Brooke Street Ferry terminal. Timetable can be seen online via the mona website above. Our final gathering will be under the new James Turrell. Bring warm clothes as it is outdoors. <https://www.mona.net.au/james-turrell/>

Current highlights are Cameron Robbins' Field Lines and Ryoji Ikeda's Supersymmetry.

MONTROSE BAY GASP (Glenorchy Art and Sculpture Park)

The walking track follows the edge of beautiful Elwick Bay. Along the walk to Wilkinsons Point (approx 5km return) you will see art sculptures and birds such as black swans and oyster catchers. You can walk or bike ride from here to MONA 1km or the opposite direction is a great 10km ride into the city. Bikes can be hired from MONA for \$20 per day.

ROYAL TASMANIAN BOTANICAL GARDENS (www.rtbg.tas.gov.au)

Lower Domain Road, Queens Domain

The gardens are spectacular with views to the river. There is a fantastic variety of trees, plants, flowers and veggies, including the Japanese gardens and the pond area with water lillies. There is also a hut with subantarctic plants. Take a picnic or enjoy a cup of tea and views from the balcony at the tearoom /souvenir shop.

CASCADE BREWERY (www.cascadebreweryco.com.au)

open daily 10-4pm

Tours depart at 11am and 2:15pm and booking prior is recommended.

Tours are \$30 per adult or \$25 for senior/student and includes 4 drinks cards

BARILLA BAY OYSTERS <http://www.barillabay.com.au/>

Barilla Bay offers private and public oyster farm tours. Bookings are essential and take about 1 hour. 6 freshly shucked oysters are included :) The restaurant is fantastic.

Lunch Daily from 11:30am

Dinner Friday and Saturday only from 5:30pm

THE SIGNAL STATION

700 Nelson Road, Mt Nelson Open 7 days a week Mon-Fri 10am-4pm Sat-Sun 9am-5pm.

Open for dinner on Fridays.

The Signal Station is a beautiful place to visit for its spectacular views to Hobart, the river and beyond to Port Arthur. It is a short 13min drive or it can be accessed on foot via the Bicentennial Park or Truganini Reserve walking tracks. The Signal station brasserie is located adjacent to the Mount Nelson Signal Station and the food and views are fantastic!

FROGMORE CREEK WINERY <http://www.frognorecreek.com.au/>

Highly recommended. It is located at the gateway to the Coal River Valley, just 15minutes out of Hobart. It's views are beautiful and the food is very nice. It is open 7 days per week from 12-3pm. Their cellar door holds wine tastings from 10-5pm.

RICHMOND

Richmond is a lovely town with plenty to see. Visit Australia's oldest bridge, tour the old gaol, sample cheese at the Wicked cheese factory. Puddleduck Vineyard has some great reviews.

BONORONG WILDLIFE PARK (www.bonorong.com.au)

Bonorong is a park for injured native wildlife such as Tasmanian devils, wombats, kangaroos, koalas, snakes, lizards, birds. It also has a breeding program for Tassie Devils, due to the facial tumor which has wiped out a massive proportion of them. The tours here are very informative and the staff are so helpful and friendly.

MT WELLINGTON / KUNANYI (www.wellingtonpark.com.au)

It is well worth the 34min drive to the top of Mt Wellington. The mountain stands at 1270m high and the view from the top is spectacular. Take a jacket with you even on a warm day as it can get quite cold up there! It is approximately 10 degrees less than the bottom. There are toilets at the top but you won't find any shops so you may want to take drinks with you.

PORT ARTHUR <http://portarthur.org.au/>

Port Arthur is an open air museum and is one of Australia's most significant heritage areas. It was a prison in the early 1800s for men and boys. The historic site is set on 40 hectares of beautiful landscaped grounds with many ruins and restored buildings to explore.

MOUNT FIELD NATIONAL PARK

66 Lake Dobson Road, National Park

Mount Field National Park is one of our favorite places to visit in Tassie. Here, you will see the most magnificent and enormous swamp gum trees. These giants are scattered amongst the forest and you will see them on The Tall Trees walk (15min walk) It is also a short walk to the spectacular 'Russell Falls.' The drive to Mt Dobson is quite spectacular but we don't recommend driving to the top of the mountain if the road is wet without a 4wd. If you stay at Mount Field late enough, you can see the amazing glow worms at night and lots of wildlife such as wallabies and wombats. Don't forget to pack your torch and warm gear. The drive to Mount Field NP is very pretty. If you have time, we recommend stopping at the Salmon Ponds on the way.

SALMON PONDS (www.salmonponds.com.au)

A beautiful spot to visit on the way to or back from Mount Field National Park.

Developed in the early 1860's, there is a lot of history here with a small fish museum. Visitors can view fish breeding in all its stages, from fingerlings to full grown brown, rainbow trout and Atlantic salmon.

WINEGLASS BAY <http://www.wineglassbay.com/>

Wineglass Bay is considered one of the top 10 beaches in the world!

Take good walking shoes and plenty of water if you decide to walk down to the beach. The walk to the lookout is 2.5km to the top. The link is above will give you a lot of information about this magical place.

This PSi Performance+Design Working Group event is hosted by University of Tasmania (UTAS) through the Tasmania College of the Arts and Plimsoll Gallery, in association with the School of Architecture & Design and the Human Interface Technology Laboratory, with support from UTAS Creative Exchange Institute (CXI) and the University of Arizona School of Architecture, and in association with Performance Studies international.

We would like to acknowledge additional support from Honeychild (catering), Maria Lurghi and MONA, Fiona Hamilton, Maria Island Ferry and Maria Island National Park.

photo: Nick Moir (<http://www.smh.com.au>).

