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MEDIA RELEASE

Performance Space presents Liveworks 2017: a celebration of experimental art and performance at Carriageworks



From left: Nat Randall *The Second Woman* and Eisa Jocson *Corponomy*.

Sydney, Australia: Performance Space is thrilled to announce its most ambitious Liveworks yet. Running **19 to 29 October 2017**, Liveworks presents a two week celebration of performance and cross-disciplinary art at Carriageworks. The 2017 program features an extraordinary calibre of Australian and international artists whose works engage with gender, the environment, queer and trans identities, sexuality, race, politics, Indigenous memory and land rights, and the future.

Featuring three world premieres and six Australian premieres, this year's festival boasts a dynamic and surprising lineup of cutting-edge works by leading artists from across Australia and the Asia Pacific. Among the highlights, esteemed Indigenous artist **Dr Christian Thompson** unveils a live performance titled *Tree of Knowledge*, a rich new performance work examining the complexities and possibilities of Aboriginal experience in a global world. Renowned performance artist **Agatha Gothe-Snape** presents the Australian premiere of *Rhetorical Chorus*, her largest and most ambitious performance work to date which was specially commissioned for New York's Performa Biennial (2015). In 2017, it is presented in partnership with Carriageworks and The Museum of Applied Arts and Sciences. Following rave reviews at Dark Mofo; **Nat Randall** showcases *The Second Woman*, a grueling 24-hour performance where the artist invites 100 male participants to perform a scene from the film *Opening Night* and **Justin Shoulder** unveils the world premiere of his work *Carrion*: a post-human spectre that blurs the boundaries between animal, human and machine.

Performance Space's much-loved **Day for Night** presented with Carriageworks and Mardi Gras also returns in 2017 and joins the Liveworks program for the first time. A celebration of queer performance and party culture, Day for Night will bring together a host of Australia's finest queer artists, performers, DJs, musicians, and lovers in a glorious collision of club culture, contemporary art and new performance.

According to Artistic Director [Jeff Khan](#), "I'm thrilled that this year's Liveworks includes our biggest selection of works from the Asia Pacific region to date. The artists hail from across Australia as well as Korea, Japan, New Zealand and the Philippines: we travelled the world to develop this festival and it was a joy to research the program and bring it together."

“The works in this year’s Liveworks also bring fresh perspectives to some of the most urgent and pressing issues of our time: from the environmental destruction we are wreaking on our planet to our personal relationship to political turmoil; the shifting boundaries of gender, sexuality and power; and the role of art in the midst of all this chaos we are experiencing in the world at present. I hope audiences dive into the program with curiosity and delight: I can’t wait to share this festival. The inclusion of Day for Night is also going to make for a huge closing weekend of the festival, placing this landmark celebration of queer art and culture at the heart of the festival’s final days,” says Khan.

Presented by Performance Space, Carriageworks and Museum of Applied Arts and Sciences **Rhetorical Chorus** is **Agatha Gothe-Snape**’s largest performance work to date. Inspired by a chance encounter with the legendary American conceptual artist Lawrence Wiener, *Rhetorical Chorus* brings together a choir, large-scale projection, spoken text and choreography to subtly unravel the myths and methods of the 20th Century male artist.

Justin Shoulder’s *Carrion* questions what it means to be human, in an era when our destructive influence over the planet is rapidly redefining the laws of nature? This world premiere performance by Justin Shoulder introduces the figure of *Carrion*: a post-human spectre that has the ability to shapeshift into multiple forms and speak multiple languages. Blurring the boundaries between animal, human and machine, *Carrion* evokes a post-apocalyptic landscape rife with decay, where the human and the android have merged for survival.

Often called the ‘love hormone’, oxytocin is released by our bodies during moments of connection, closeness and pleasure. **Jen Jamieson**’s *Let’s Make Love* is a special one on one performance attempting to generate oxytocin by guiding participants through an intimate performance driven by discussion, adventure, touch and trust. In a screen-saturated world where time and eye contact are in short supply *Let’s Make Love* offers a chance to tune into your own biology and take a moment to reconnect.

Since the 1980s computers have modelled the way birds flock, identifying three simple rules that govern their movement: separation, alignment and cohesion. Taking place in Sydney’s vast outdoor spaces, where humans and nature merge and collide, **AEON** presented with *Performing Lines* and LZ Dunn is an immersive audio experience, a physical journey, and an experiment in group dynamics created by Lz Dunn. Premiering to acclaim at Dance Massive (Melbourne, March 2017), *AEON* takes its audiences on an extended walk set to a mesmeric score by acclaimed Brisbane composer Lawrence English.

Helping Hand is a series of performances throughout *Liveworks* where New Zealand artist **Mark Harvey** explores and exchanges different modes of politics with punters and passers-by. Inviting audiences to crawl, lie down, wrestle or stroll with him, you will find Harvey all over Carriageworks throughout the festival, ready to engage in conversation and action, and bringing a fresh perspective to even the most immovable political issues of our time.

Premiering at Next Wave in 2016 and on the back of critical acclaim at Dark Mofo this year, **The Second Woman** is a 24-hour performance by **Nat Randall**, which repeats a single scene inspired by John Cassavetes’ 1977 film *Opening Night*. The scene is shot on digital video, edited live and presented on screen to be experienced by the audience simultaneously with Randall’s staged performance. Starring opposite Randall are 100 different men ranging in age, background and acting ability – with ample opportunity for improvisation, play and adaptation.

This Here. Land presented with LabAnino, a collective of Australian and Filipino artists, is a world premiere which investigates the turbulent histories of the Philippines and Australia, from colonisation to dictatorships, natural disasters and class warfare. Unearthing real and fictional fragments of memory, *This Here. Land* weaves together a hypnotic visual and theatrical experience, inviting us to question what we believe about our lives and our countries. Developed between Australia and the Philippines over the past 2 years, it is a moving and evocative meditation for turbulent global times.

Performance Space is pleased to have acclaimed Australian artist **Christian Thompson** presents *Tree of Knowledge*, a rich new performance work which incorporates song, spoken word, sculpture, video and movement. *Tree of Knowledge* draws on Thompson's own personal biography as well as a wide palette of references—from pop music to contemporary art and traditional cultural practices.

Presented by Performance Space and the Art Gallery of New South Wales, **Eisa Jocson** (Philippines) returns to Liveworks with *Corponomy* is a new performance lecture that unravels the questions of entertainment, labour and cultural politics that drive Jocson's work. From pole dancing to macho dancing; from hostess to princess studies, Jocson's performances unpack identity and gender formation, seduction politics and Filipino social mobility.

7 Ways by internationally acclaimed Korean artist **Geumhyung Jeong** is an Australian premiere exploring the potential of the human: the sensuality, power, and mutability of the body. In seven peculiar "duets" with mundane objects (ranging from household appliances to mannequins), Jeong bestows a bizarre and disconcerting life to the inanimate through an intense and risky interaction with her own body. Combining dance, puppetry, and a technical mastery of theatrical conventions, the result is a moving choreography of the body and mind, crossing the dividing line between the human and inhuman, hallucination and reality.

Geumhyung Jeong will also be presenting a unique performance lecture called *Oil Pressure Vibrator*, focusing on the subject of her desire – an industrial excavator. This is a work that ventures into uncharted waters, fearlessly exploring the complexities of sexuality. Jeong describes her quest for objectophilia: verbally and physically narrating her lust, interwoven with personal histories and accompanying visuals. For all its wild eroticism, this is also a contemplative, cerebral show, challenging notions of sexuality, technology and the body – not to mention theatre itself.

Osaka-based artist **Tetsuya Umeda**'s site-specific installation *Ringo* for *Liveworks* utilises found domestic objects, transformed from their daily familiarity into a transcendent spectacle of the unexpected. Presented with Room 40 and The Substation, *Ringo* demonstrates elaborate systems of cause-and-effect, with elements powered by gravity, wind, centrifugal force or falling objects, capturing the moments where ordinary and extraordinary collide.

Finally, *The Future Leaks Out* is a group exhibition exploring the present as a pivotal moment between two epochs: the holocene in which planetary conditions allowed civilisations to prosper, and the human-defined anthropocene where our species wields unparalleled control over the future. Through their works the artists each wrestle with this uncertainty. **Tully Arnot** and **Hannah Donnelly** seek out alternatives, arriving at new and empathic models for engaging with the world. **Angela Goh** and **Emily Parsons Lord** state brutal facts and offer no suggestion of recovery, while **Tristan Jalleh** paints his own dystopian vision where everything is just fine – without us.

The **2017 Liveworks** will also feature a range of exclusive key note lectures, artist-in-conversation events and artist workshops that enable us to hear directly from the **Liveworks** artists and further explore the themes and ideas behind the works. With these and more works to be announced, **Liveworks** is a platform for performances and artworks that range from grand gestures to ethereal encounters that will etch their way onto the creative conscience of the city.

BOOKINGS:

For bookings and further program information at it is announced: performancespace.com.au

PRESENTING PARTNERS

Performance Space is grateful to the following partners for their support of *Liveworks 2017*:

Carriageworks and The Museum of Applied Arts and Sciences as presenting partners for *Rhetorical Chorus*

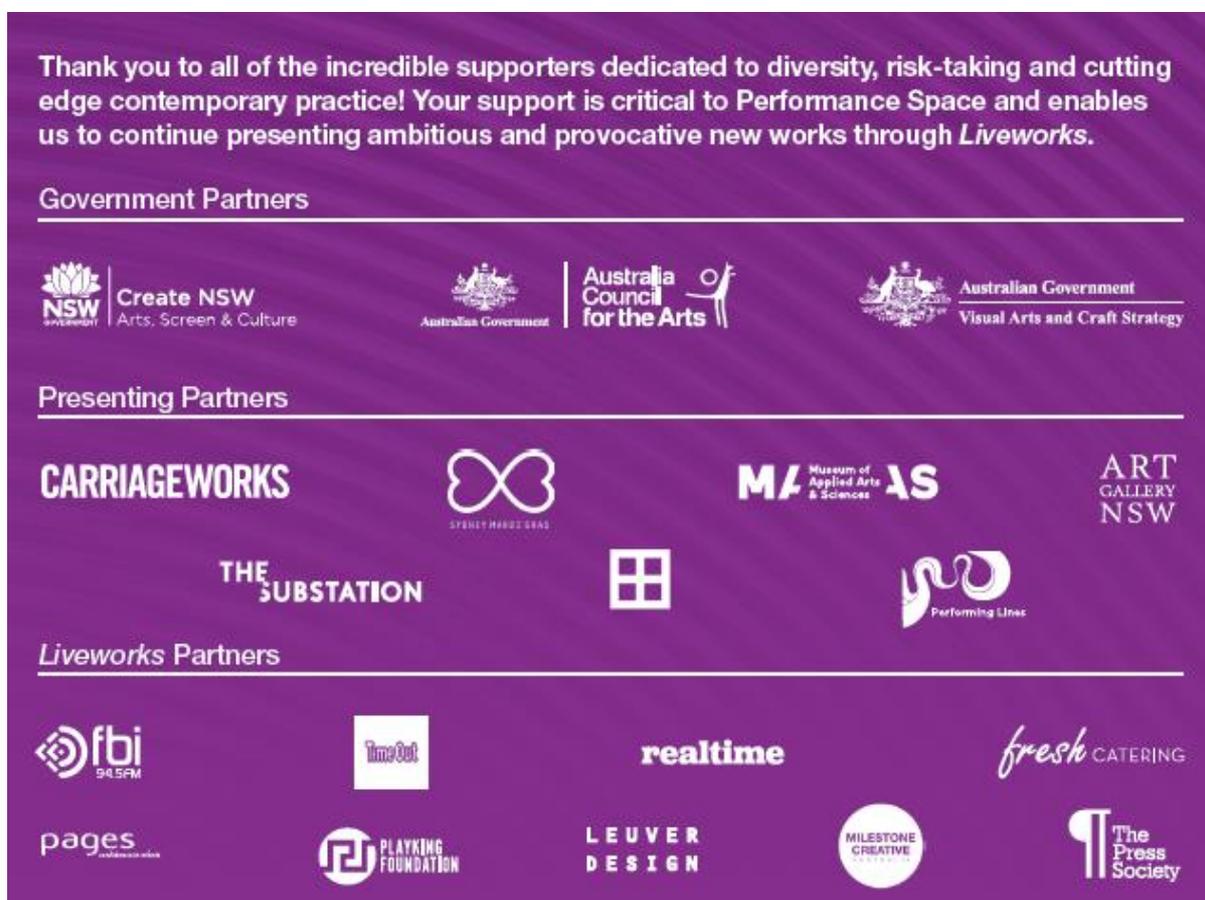
Performing Lines and Lz Dunn as presenting partners for *AEON*

LabAnino as presenting partners for *This Here. Land*

Art Gallery of New South Wales as presenting partners for *Economic Body*

Room 40 and The Substation as presenting partners for *Ringo*

Carriageworks and Mardi Gras for *Day for Night*



EDITOR'S NOTES ON LIVeworks:

About Performance Space: Performance Space is the crucible for risk-taking artists. Emerging over 30 years ago in response to artists' articulated desire to explore and investigate new forms of art, Performance Space has consistently identified, nurtured and presented new directions in contemporary practice. We champion risk, experimentation, and new modes of creative expression. Performance Space continues to evolve and renew to meet the needs of the independent sector and explore new models for developing and presenting the most critical and important new work. Performance Space is supported by the Australian Government through the Australia Council, its arts funding and advisory body; the New South Wales Government through Arts NSW; and the Visual Arts and Crafts Strategy, an initiative of the Australian, State and Territory Governments. Performance Space is a resident company and key programming partner at Carriageworks.

About the Artistic Director: Jeff Khan is a curator and writer working across performance, dance and the visual arts, with a particular interest in interdisciplinary projects and site-specific and socially-engaged practices. From 2006–2010 Jeff was Artistic Director of Melbourne’s Next Wave Festival, overseeing the development and delivery of the 2008 Next Wave Festival: CLOSER TOGETHER and the 2010 Next Wave Festival: NO RISK TOO GREAT, as well as Next Wave’s acclaimed Kickstart development program. Jeff was Guest Curator of NEW12 at the Australian Centre for Contemporary Art (2012) and of Primavera 09 at the Museum of Contemporary Art (2009). His recent curatorial projects for Performance Space include Sarah-Jane Norman’s solo project Unsettling Suite (2013), the SEXES festival, co-curated with Bec Dean and Deborah Kelly (2012), and Local Positioning Systems at the Museum of Contemporary Art Australia, co-curated with Bec Dean (2012). Previously, Jeff has held roles at Gertrude Contemporary, Melbourne, Perth Institute of Contemporary Arts and John Curtin Gallery (Perth), and the Solomon R. Guggenheim Museum (New York). As a writer, Jeff has contributed texts to numerous exhibition catalogues, magazines and artists’ projects including essays for the Art Gallery of NSW, Art&Australia, the Australian Centre for Contemporary Art, the Adelaide Biennale of Australian Art, and many others.

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