



**Performance Space Presents**

**LIVEWORKS**

**FESTIVAL OF**

**EXPERIMENTAL ART**

**Accessible**

**Performance Guide**

**20-24 October 2021**

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# Welcome

We welcome all visitors to Liveworks 2021 and are dedicated to making it an accessible and inclusive event for everyone. The seventh annual Liveworks festival continues its commitment to accessibility, by including Auslan interpretation, audio description and captioning. Access services are provided across a number of our digital events this year.

The festival is working towards delivering an immersive digital program, creating enthralling encounters across the digital realm. All events will proceed as digital offerings, inline with NSW Health orders.

To find out more about our approach to access and inclusion, receive a copy of the full accessible program guide in an alternative format or discuss your access needs, please get in touch with us via [access@performancespace.com.au](mailto:access@performancespace.com.au).

If you wish to explore the full Liveworks program, please visit the website [here](#).

## Jeff Khan

### **Creative Director and CEO, Performance Space**

“Performance Space operates on principles of inclusion and celebrates differences in all of our artists and audiences. We are committed to making Liveworks as accessible as possible to people from all backgrounds and lived experience, and we're thrilled to present a brilliant program of accessible events for this year's Festival.

From audio-described midnight dinner parties, to Auslan interpreted discussions with leading First Nations artists (and much more in-between), our access program reflects the adventurous and inclusive spirit of our festival. Please spread the word far and wide about what's on offer, and I look forward to seeing you at Liveworks.”



# Auslan Interpreted & Captioned Events

Auslan interpreted events and performances are designed for patrons who use Australian Sign Language (Auslan). Experienced Auslan interpreters will appear on screen and translate the dialogue into Auslan in real time.

In a captioned performance the dialogue and sound effects are converted into text and displayed on screen.

Please let us know if you are using either service, so we assist you with accessing the relevant digital streams.

**Untitled: Queenie Gives An Address****Artist:** Julie-Anne Long**Date and Time:** Thu 21 Oct, 6pm (60 mins)**Price:** Free

Hear directly from Queenie, the undignified dignitary making a special guest appearance at Liveworks this year. Don't miss this opportunity to meet one of Julie-Anne Long's Invisiblists up close, sharing this very special address as part of her larger unentitled project at Liveworks.

The Invisiblists are women of a certain age whose invisibility in the eyes of society-at-large is both a curse and a superpower. Over the course of Liveworks, The Invisiblists will infiltrate the Festival in a series of intriguing performance vignettes. Creating subtle magic, awkward moments and fleeting encounters, they invite us to question the way we think about ourselves and the people around us.

Read more about unentitled and learn about all of the performances in this project, [here](#).

**The Order of Autophagia: The supper of terror, the lunch for the uncanny, unapologetic snacks on the apocalyptic moment.****Artist:** Natasha Tontey**Date and Time:** Fri 22 Oct, 11:59pm (60 mins)**Price:** \$40

*The Order of Autophagia* is a midnight dinner party, inviting you to consider a perspective on cannibalism that speaks urgently—and with dark humour—to our times. Could the practice of autophagia, where humans self-cycle their energy by eating themselves, challenge our culture of overconsumption and waste?

In this anarchic digital experience, celebrated artist Natahsa Tontey challenges colonial assumptions about cannibalism and offers a speculative way of thinking about anthropophagy, posing radical solutions to our ecological problems and our bad habit of consumption. In homage to Grand Guignol—the gruesome Parisian realist theatre of the 1890s—Tontey creates an immersive digital world and invites guests to attend her performative midnight feast. You are invited to dial in (and dine) from your own home, in costume, on faux cannibalistic recipes as you enter *The Order of Autophagia*.

## **LIVE FUTURES: Keynote Lecture, Rosanna Raymond**

### **Would the Real Tusk Please Stand Up**

**Date and Time:** Saturday 23 Oct, 2-3:30pm (90 mins)

**Price:** Full Price \$20 / Concession \$15

“As an artist, my body has become a powerful space for my art practice and cultural heritage to come together. My body has become a site of resistance, allowing me to traverse the genealogical and geographical space, collapsing time, helping to re-render and privilege my Moana body.” - Rosanna Raymond

For Liveworks’ 2021 Keynote Lecture, Auckland-based artist Rosanna Raymond draws from the warps and wefts of more than 30 years of experience in the creative arts. Fearlessly fusing artistic disciplines and finding new methods for the strengthening and evolution of Pacific cultures, Raymond’s work draws strongly from her Samoan heritage and imagines new possibilities for artistic practice.

Raymond’s Keynote Lecture unpacks the unique and hybrid ways in which she centralizes the Samoan Indigenous index of the Vā as an embodied practice. Vā is a Samoan term for space—although this space is not linear, or indeed empty. The Vā is an active space: it binds people and things together. It forms relationships and necessitates 13 reciprocal obligations. And as Raymond explains, “I feel the Vā needs a body, a performative body that acti.VĀ.tes the mauli (spark of life) as a vessel for the past, present and future”.

Would the Real Tusk Please Stand Up? is a visceral offering incorporating aural, visual and performative elements weaving in and out of spoken words—words both academic and artistic, land and ocean, SaVAge and Sisterly—to share the insights afforded to Raymond by her lifelong engagement with the Vā.

### **Knowledge of Wounds: S/kin**

**Artist:** SJ Norman and Joseph M. Pierce

**Date & Time:** 23rd September - 21st December

**Price:** We are firm in the conviction that Indigenous people should not have to exchange currency for access to our own knowledge and cultural spaces. Rather than a set ticket price, Indigenous participants are invited to make an offering, in the spirit of reciprocity and mutual distribution of resources. Access to all events will be on a donation basis, with the donation amount to be decided upon according to

individual capacity. If you have less, pay what you can. If you are financially resourced, and wish to support our work, we welcome a more size-able donation.

**Access:** Tickets on sale once the program of events is announced. Auslan and captioning will be provided for all live streamed events. 50% visual content

Curated by SJ Norman (Koori, Wiradjuri descent) and Joseph M. Pierce (citizen of the Cherokee Nation), this series of digital gatherings and events unpacks notions of S/kin through the knowledge and expertise of First Nations artists and cultural workers from across the world. S/kin 6 is the second celestial season of Knowledge of Wounds, evolving over the course of an entire solar year.

Our skin is a sacred threshold. The ritual breaching of the skin is a ceremonial technology utilised by many peoples in the transference of ancestral knowledge. Through a codex of scars and markings made on the body's supple container, we make visible our kinship ties and initiatory pathways. In the pelts of our animal relatives, we swaddle our infants and shroud our dead. The skin is the beginning of one body's knowing of another: our skin hungers, our skin burns, our skin yields to the touch of a beloved. We honour the depth of wisdom worn in the softened faces and hands of our Elders. Through our skin, we receive the sun's nourishment, the fire's warmth, the embrace of water and wind. The bare soles of our feet find their home in the soil of our sovereign lands.

Unfolding as a series of digital events over the course of an entire solar year, Knowledge of Wounds continues to evolve as a mercurial presenting platform and trans-hemispheric network of First Nations and diasporic artists and cultural workers. Knowledge of Wounds focuses on the intersections of Indigeneity, gender, sexuality, and the body. By centring praxes of mutual care, sovereignty, and accessibility, this program asks how we can engage diverse forms of embodiment, techniques, and forms that honour our wounds as points of entry to other selves and other worlds. A space held by and for Indigenous peoples, the project welcomes all who arrive in the spirit of good relations.

For the second celestial season of Knowledge of Wounds, we consider S/Kin as the means through which we connect and ground into our kinstillatory relationships.

All Knowledge of Wounds events will be live streamed through Vimeo and embedded on the Knowledge of Wounds website. These events will be available on demand after the event has aired.

### **Knowledge of Wounds: S/kin Keynote with Kim TallBear & Daniel Browning**

**Artists:** Curated by SJ Norman and Joseph M Peirce

**Date and Time:** Thu 21 October, 10 AM AEST

**Price:** Suggested price \$2 - \$20

**Access:** This event will be streamed with captioning. 48 hours after each live event Auslan, ASL, and voice descriptions will be available for on-demand viewing in our archive. 50% visual content

In this keynote conversation, Dr. TallBear will speak with Bundjalung journalist Daniel Browning on her work on critical non-monogamy. TallBear situates her critique of the assumed, settler-imposed norms of dyadic coupledness and marriage within the Indigenous ethics of Right Relationship. In her work, TallBear traces a compelling line between the strategic imposition of colonial familial structures and sexual mores and the seizure and partitioning of land. In critical dialogue with the work of white ecofeminists such as Annie Sprinkle, TallBear proposes an expanded understanding of erotic relationship and intimate commitment that includes both human and more-than-human relations. TallBear both references and refutes the existing formulations of Polyamory, troubling the overwhelming whiteness and neoliberal underpinnings of these movements, and instead makes an argument for the practice of non-monogamy and non-hierarchical intimacy as restorations of our relational sovereignty.

# Audio



# Described

# Events

Audio description is a service provided for patrons who are blind or have low vision. A trained audio describer provides live verbal descriptions of actions, costumes, scenery and other visual elements of the performance between gaps in the performance dialogue. Patrons must book the service in advance via [access@performancespace.com.au](mailto:access@performancespace.com.au). For digital works, patrons will be able to select to view the version with audio description online. Information will be provided on how to do this.

**The Order of Autophagia: The supper of terror, the lunch for the uncanny, unapologetic snacks on the apocalyptic moment.**

**Artist:** Natasha Tontey

**Date and Time:** Sat 23 Oct, 11:59pm (60 mins)

**Price:** \$40

*The Order of Autophagia* is a midnight dinner party, inviting you to consider a perspective on cannibalism that speaks urgently—and with dark humour—to our times. Could the practice of autophagia, where humans self-cycle their energy by eating themselves, challenge our culture of overconsumption and waste?

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speculative way of thinking about anthropophagy, posing radical solutions to our ecological problems and our bad habit of consumption. In homage to Grand Guignol—the gruesome Parisian realist theatre of the 1890s—Tontey creates an immersive digital world and invites guests to attend her performative midnight feast. You are invited to dial in (and dine) from your own home, in costume, on faux cannibalistic recipes as you enter *The Order of Autophagia*.

### **In Perpetuity: Screening and Artist Conversation**

**Artist:** Ivey Wawn

**Date and Time:** Sun 24 Oct, 6.30pm (90 mins)

**Price:** Free

The economic system we live in, however you might refer to it, promises a chance at survival— even suggests we might thrive—if we preserve and hone our ability to accumulate wealth. For most of us this necessitates selling ourselves in a labour market, and for none of us can this promise be assured.

In this iteration of In Perpetuity Ivey Wawn presents a video work featuring three dancers, using dressage choreography to highlight the pressures of a life subjected to wage labour. Working people are, like the dressage horse, cut off from their spontaneity in order to fulfil the demanding rhythms of a labour process.

This video will be followed by a conversation between Ivey Wawn and Lizzie Thomson.

### **On View: Panoramic Suite - Screening**

**Artist:** Sue Healey

**Date and Time:** Sun 24 Oct, 8-9pm (60mins)

**Price:** \$15

In a unique digital broadcast from Carriageworks, shot by aerial drone and moving cameras, Sue Healey's On View: Panoramic Suite weaves live performances amongst a 7 screen video installation to create a visionary augmented cinematic experience.

Building on the extraordinary Live Action Relay (Liveworks 2020), viewers can experience On View: Panoramic Suite as a captivating

digital broadcast crafted by Healey and cinematographer Ken Butti, revealing Carriageworks' spaces and the remarkable cast of performers in ways not seen before. The broadcast features celebrated dance artists Nalina Wait and Martin del Amo alongside live percussionist Laurence Pike, intricate thread portraits by Jane Theau and music by Darrin Verhagen.

On View: Panoramic Suite was created over 8 years across 3 countries: a sweeping panoramic vision of dance across cultures, landscapes and individuals. This specially-crafted digital event augments the ways we see and experience dance and includes precise, meditative portraits of 27 dancers aged 28-106, from Australia, Hong Kong and Japan. Healey's work offers breathtaking encounters with these extraordinary artists, in a moving study of the nuances of the dancing body and its cultural landscape.

# Booking

To enable us to assist with booking the most suitable performances we advise you to get in touch with us directly, via phone or email. When booking any tickets, please inform staff of any access requirements so we can ensure your full engagement with the digital content.

## Email

To make an access booking via email, please use [access@performancespace.com.au](mailto:access@performancespace.com.au).

## COMPANION CARD PROGRAM

Liveworks supports the Companion Card program. For patrons who require the assistance of a companion, a second ticket is issued at no cost to the Companion Card holder.

To book a Companion Card ticket, please contact our Ticketing Team  
Phone: 0466 362 253  
Email: [access@performancespace.com.au](mailto:access@performancespace.com.au)

## Email

To make an access booking via email, please use [access@performancespace.com.au](mailto:access@performancespace.com.au).

## Phone

To make an access booking via phone, please call 0466 362 253. Liveworks is happy to receive phone calls via the National Relay Service.

Phone: 1800 555 660



# ACCESS PROGRAM SUMMARY

<b>Work</b>	<b>Auslan</b>	<b>Captioning</b>	<b>Audio Description</b>
<b>Unentitled: Queenie Gives an Address (Julie- Anne Long)</b>	Thu 21 Oct, 6pm	Thu 21 Oct, 6pm	
<b>The Order of Autophagia... (Natasha Tontey)</b>	Fri 22 Oct, 11:59pm	Fri 22 Oct, 11:59pm	Sat 23 Oct, 11:59pm
<b>Live Futures Keynote (Rosanna Raymond)</b>	Sat 23 Oct, 2pm	Sat 23 Oct, 2pm	
<b>In Perpetuity (Ivey Wawn)</b>			Sat 23 Oct, 6.30pm
<b>On View: Panoramic Suite (Sue Healey)</b>			Sun 24 Oct, 8pm
<b>Knowledge of Wounds: S/kin Keynote with Kim TallBear &amp; Daniel Browning</b>	Thu 21 Oct, 10am AEST	Thu 21 Oct, 10am AEST	