



ASSEMBLAGE
Centre for Creative Arts



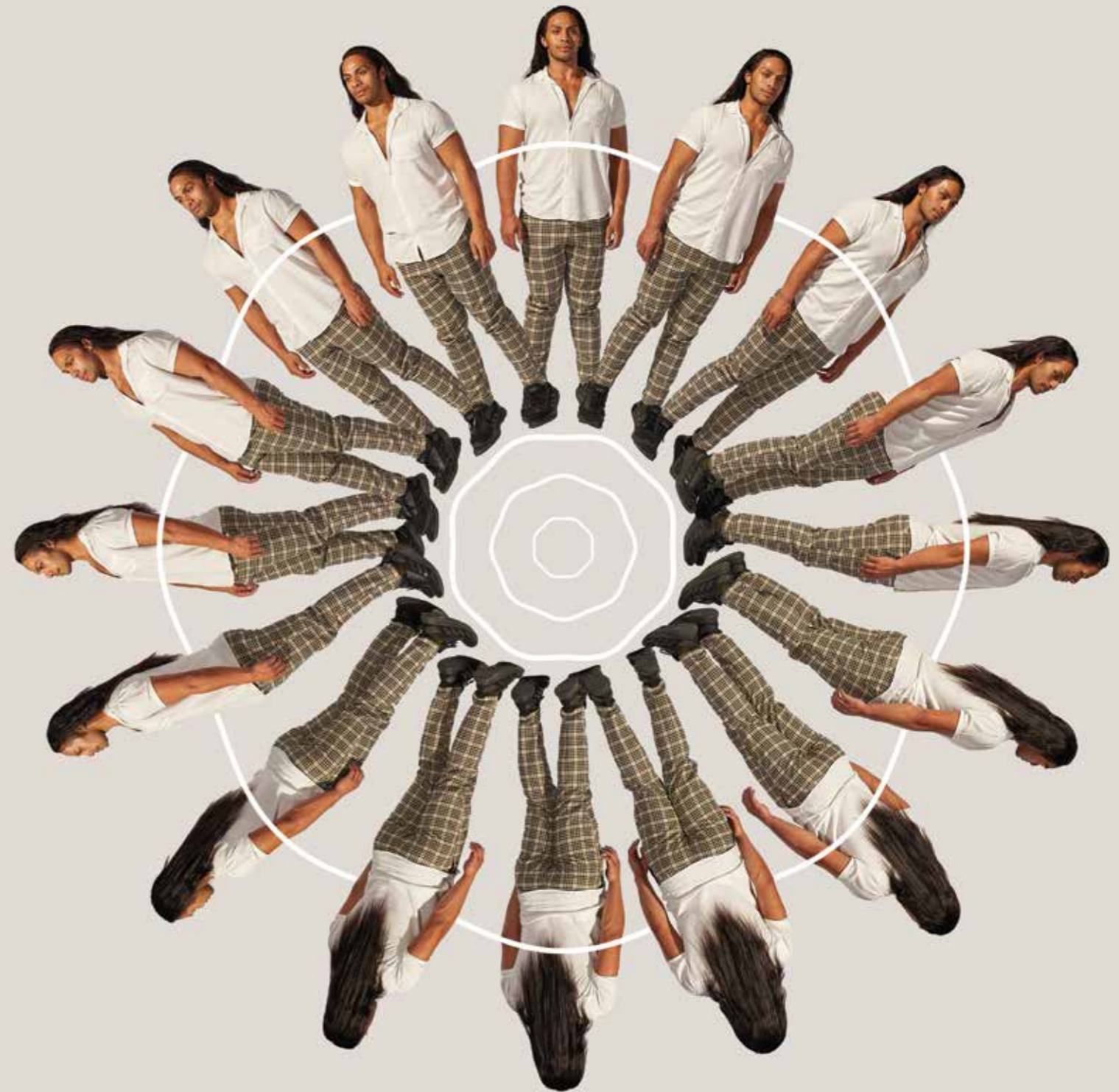
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ASSEMBLAGE IS FLINDERS UNIVERSITY'S RESEARCH CENTRE FOR ARTISTIC ENQUIRY AND ART CREATION.

It is the meeting point of art and science, health, technology, engineering, industry and community. We embrace new technologies and ambitious collaborations to dissolve perceived barriers between artforms, disciplines and areas of research to uncover boundless possibilities.

We foster a new creative ecosystem where unanticipated interactions and artistic invention are transforming perceptions and experiences of creativity. Through artistic alliances, we are imagining ingenious solutions to challenges facing the arts, industry, the environment and our communities in Australia and around the world.

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WE ARE ASSEMBLAGE

As a society we face complex issues on multiple fronts and the arts play a crucial role in helping us understand and navigate our way through them. Assemblage is a place that facilitates innovative research in the Creative and Performing Arts, maximising the reach, impact and engagement of this exploration. Artists take concepts, data, philosophies and experience, metamorphosing them into transformative encounters that radically alter our perception and understanding of the world and our place in it. Through ambitious collaborations across a vast range of disciplines, Assemblage supports the generation of unique and unexpected creative arts practices and research.

Professor Garry Stewart

Director – Assemblage Centre for Creative Arts

DIRECTOR



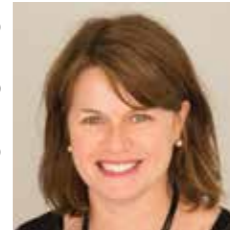
**Professor
Garry Stewart**

DEPUTY DIRECTOR



Dr Tully Barnett

DEAN OF RESEARCH



**Professor
Penny Edmonds**

**CREATIVITY
RESEARCH LEADER**



**Associate Professor
William Peterson**

**CREATIVE &
PERFORMING ARTS**



**Associate Professor
Julia Erhart**

**CREATIVE WRITING
SECTION HEAD**



Dr Amy Matthews

**BUSINESS
DEVELOPMENT MANAGER**



Mr Dan Thorsland

**RESEARCH
SECTION HEAD**



**Professor
Maryrose Casey**

RESEARCH THEMES

DIGITAL EMBODIMENT

This theme negotiates new methodologies in exploring the body through the affordances of digital technology. Research into modalities of visualising the body via Motion Capture, Virtual Reality, Mixed Reality, CGI, robotics, AI and other digital forms that ally with various discourses including posthumanities, feminism and subjectivity.

ARTS IN HEALTH

Assemblage has brought our arts and health researchers together in an alliance to generate a robust commitment to furthering research in the growing domain of arts in health. This alliance will draw from the existing body of evidence that demonstrates the integral role that the arts play in the health and wellbeing of our society. We expand upon these practices to include new technologies. We develop strategies that permit us to service the needs of marginalised and under-represented communities.

TRANSFORMATIVE STORYTELLING

The most significant works of fiction capture the zeitgeist of a cultural moment, whether they are created for the page, screen, the stage or digital simulation environments such as virtual, augmented or mixed reality and gaming. Such stories imagine and re-imagine contemporary concerns, examine cultural values, and engage in complex and dynamic conversations between artist, audience, industry, histories and futures.

INDIGENOUS CREATIVE ARTS PRACTICE

Decolonising Indigenous Creative Arts praxis examines critical anti-racist and transformative creative work as a means to respond, reframe, and transform impacts of colonisation. This praxis is grounded in Indigenous creative activism and an inter-disciplinary approach that intersects Cultural Studies, Pacific Studies, Creative Arts, History, Sociology, Gender Studies, Linguistics and Philosophy.

CULTURES OF ARCHIVING THE ARTS

This theme develops new ways of understanding how we remember, value and categorise the arts and how we capture and categorise performing arts data. Through this theme, Assemblage extends the College's work on cultural value and evaluation and considers the benefits of digital humanities for the creative arts. The theme explores and archives repertoires and genealogies of artistic practice, performance and protest, moving beyond text to consider embodied, innovative and practice-based research that responds to stories, memories, histories and value.



FEATURED WORKS BY

ACADEMICS

AUSSTAGE: THE AUSTRALIAN LIVE PERFORMANCE DATABASE

AusStage provides an accessible online resource for researching live performance in Australia. Development is led by a consortium of universities, government agencies, industry organisations and collecting institutions with funding from the Australian Research Council and other sources. *AusStage* records the significance of these artistic collaborations and stimulates new approaches to collaborative research. By sharing our knowledge through *AusStage*, we can learn more about Australian performance than ever before.

Chief Investigator: Dr Julie Holledge



DIGITISATION AND THE IMMERSIVE READING EXPERIENCE

Digitisation and the Immersive Reading Experience is an ARC DECRA-funded project that aims to investigate how reading and literature work in the post-print age. Digitisation is the future of the preservation of and access to Australia's literary and cultural record and yet its implementation is not well understood.

This project investigates forms of digitisation, which books, texts and objects are digitised, who can access them and how these changes influence our reading experiences.

Chief Investigator: Dr Tully Barnett

LOCKDOWN: PLAYWRITING AND PARTICIPANT-LED PEDAGOGY

This project explores best-practice pedagogy for facilitating a youth/participant-led performance project. As the principal researcher and lead artist, Dr Sarah Peters is facilitating an 18-month project with young people engaged in the *ExpressWay Arts* program (an initiative of SA's premier youth arts organisation, Carclew). While initially focused on the theme of violence in schools, the ensemble is adapting their project in response to COVID-19 and are writing a radio play which will then be translated into live performance for the Adelaide Fringe in 2021. This research project will contribute towards the co-written chapter '*Places to be and belong: Participant-led and Community-engaged youth theatre practice*,' which Dr Peters is writing in collaboration with theatre makers Alysha Herrmann and Claire Glenn to be published in the *Routledge Companion to Theatre and Young People*.

Chief Investigator: Dr Sarah Peters



THE UNBOUND COLLECTIVE

The Unbound Collective brings together years of research in a performance that moves through spaces that have historically seen Aboriginal and Torres Strait Islander Australians excluded and reduced to tell untold chapters of Australia's true history. The Collective is Ali Gumillya Baker, Simone Ulalka Tur, Faye Rosas Blanch and Natalie Harkin. Ali Gumillya Baker shifts the colonial gaze through film, performance, projection, and grandmother-stories; Simone Ulalka Tur's performance and poetics enact an intergenerational transmission of story-work through education; Faye Rosas Blanch engages rap theory to embody sovereignty and shedding of the colonial skin; Natalie Harkin's archival-poetics is informed by blood-memory, haunting and grandmother-stories.

Chief Investigators: Dr Natalie Harkin, Dr Ali Baker, Associate Professor Simone Tur, Faye Blanch

LABORATORY ADELAIDE: THE VALUE OF CULTURE

Laboratory Adelaide: The Value of Culture is a multi-stage, multi-partner project funded by two ARC Linkage grants to develop new knowledge about the problems of understanding, measuring and communicating culture's value in different contexts beyond the economic data, ticket sales and spill-over effects. In 2018, the team published *What Matters? Talking Value in Australian Culture* (Monash University Publishing).

Articles have been published in *Cultural Trends*, *The Journal of Arts Management, Law and Society*, *International Journal of Event and Festival Management*, *Media International Australia*, *Griffith Review*, *Australian Art Education*, as well as numerous articles in *The Conversation*.

Chief Investigators: Dr Tully Barnett, Professor Richard Maltby, Professor Julian Meyrick, Professor Robert Phiddian

PROXIMITY CLINICAL

This research project sees the development of a new rehabilitation tool for patients/users who have experienced strokes, aneurysms and other acquired neurological damage. Using live interactive video effects, Proximity Clinical aims to restore proprioception, bilateral symmetry and motor acuity. The technology was initially developed by Garry Stewart and French video engineer Thomas Pachoud for le Ballet Du Rhin (France) and Australian Dance Theatre.

Chief Investigators: Professor Garry Stewart, Professor Susan Hillier, Professor Maria Crotty, Associate Professor Belinda Lange

FEATURED POSTGRADUATE

WORKS

GETTING THEIR ACTS TOGETHER

We live in an age of rapid digital transformation, and the question of how we keep local content alive on the small screen is at the heart of this project, highlighted by an intensely local observational documentary produced for ABC TV, following Adelaide Festival Artistic Directors, Rachel Healy and Neil Armfield as they scour the globe for the 2020 festival in its all-important 60th year.

Chief Investigator: Richard Jasek

BORDERING NATURE: EXPLORING DOCUMENTARY METAPHORS FOR THE ANTHROPOCENE

How does the border metaphor in eco-documentaries reflect our wider sense of place in the planet? This creative, practice-led research will look at relationships between humans and nature from the perspective of nature-culture borders as sites of inclusion, exclusion and fragmentation, and ecological restoration.

Chief Investigator: Wendy Fowler

EMOTIONAL CREATURES OR WARM PROPS? IDENTIFYING THE CRITICAL IMPORTANCE OF THE HUMAN PERFORMANCE COMPONENT IN REAL-TIME DIGITAL ANIMATION PRODUCTIONS

Motion Capture (MoCap) has revolutionised the way we bring human movement into digital animations, but does the immersive quality of MoCap help us better express the creative potential of human performance, or do we risk performers being reduced to tools of the software itself? This research project examines the relationship between sophisticated software and the humanity that brings it to life.

Chief Investigator: Peter O'Brien

PERFORMING COMMUNITY AT THE LANG-AY FESTIVAL OF CORDILLERA ADMINISTRATIVE REGION: THEATRE IN THE NATION, THE NATION IN THE THEATRE

The Philippines Mountain Province commemorates its founding with the Lang-ay Festival, a cultural event derived from the Indigenous practice called lang-ay, which has several meanings, such as dining at your neighbour's house, sharing of food or tapey (rice wine), and inviting someone you don't know to eat or drink coffee at your house. This project aims to identify and analyse the different cultural performances and activities where the concept of nation and community is being performed by the different ethnolinguistic groups of Mountain Province during the Lang-ay Festival.

Chief Investigator: Roger Federico



THE VOID



MOTION CAPTURE AND VIRTUAL REALITY LAB

Assemblage's new motion capture and digital story platform is The Void – a powerful collaboration space for digitising performance, screen production and experimentation. South Australia's largest motion capture facility, The Void is a flexible and adaptable digital space that integrates performance and digital art to produce creative works that can be projected on a screen or played as video games – all in real-time, high visual fidelity and centred on the vision of the artist.

If you are interested in how we might assist you with your Motion Capture or VR/MR project, please contact Dan Thorsland:



thevoid@flinders.edu.au
flinders.edu.au/thevoid



ARTS

AND

ARTS AND HEALTH ALLIANCE

The mission behind this project is simple: To care for and heal the body and mind through art, creativity and care! Care models need to be humanised and nuanced for patients' physical and mental health needs. This new Arts and Health Alliance with the College of Nursing and Health Sciences and other partners draws from the existing body of evidence that demonstrates the effectiveness of arts and health. It is co-designed by arts and health professionals to consider ways of new arts interventions into health models.

Whether in the areas of mental health, intensive care, rehabilitation or ageing, through our Arts and Health Alliance we seek to make valuable contributions to new research in this burgeoning field. Assemblage seeks meaningful collaborations with artists, arts organisations, health and medical researchers who are passionate about working together in forging new pathways toward enhancing the wellbeing of our society.

For enquiries please contact
assemblage@flinders.edu.au

HEALTH

ALLIANCE

HANLON LARSEN SCREEN FELLOWSHIP

The annual Hanlon Larsen Screen Fellowship will support a South Australian screen-practitioner who embodies the creative spirit of the late Cole Larsen, with funding to create an innovative screen-based work. The initial five-year screen fellowship has been established by SA Film Corp chairman, Peter Hanlon. This fellowship is supported with \$25,000 cash funding by Peter Hanlon with Flinders University and \$10,000 direct production support from the Mercury Cinema. The project by the successful candidate will be eligible for an Adelaide Film Festival screening.

EMMA HOUGH HOBBS - 2020 HANLON LARSEN SCREEN FELLOWSHIP WINNER

Emma Hough Hobbs has won the inaugural \$35,000 Hanlon Larsen Screen Fellowship, which will provide her support to produce her experimental film project, *Film on Film* (working title).

Envisioned as a three to six minute doc-animation hybrid, *Film on Film* will explore the compelling charm of celluloid, and how to spot when a film has been shot with the "good stuff". It will be shot on Kodak stock and the animation will then be captured frame by frame on Kodak film itself. The short will pair soundbites from experts and film-centric directors, like Hirokazu Kore-eda, Sean Baker and Sophia Coppola, with handcrafted 2D animation, to create an ode to the medium against the backdrop of 35mm's contemporary renaissance.



ARTIST IN RESIDENCE PROGRAM

Assemblage Centre for Creative Arts offers an Artist in Residence program available to state, national and international creative artists. This is an exceptional opportunity for arts practitioners to work with Assemblage. The residency is open to all art forms. The Artist in Residence program provides the time and inspirational space for artists to develop creative work and innovative ideas.

Assemblage encourages experimentation and facilitates cultural and artistic exchange across art forms in order to develop transdisciplinary creative works.

KATE POWER - 2020 ASSEMBLAGE ARTIST IN RESIDENCE

Kate is an Adelaide-based artist and writer whose practice embraces video, performance, textiles, sculpture and installation. She observes social environments to think about how seemingly insignificant moments affect us psychologically and physiologically. Over the next 2 months Kate will develop a new project titled *Mush to Muscle* that will ally her sculpture practice with embodiment and the choreographic. Over this time she will be able to make connections to staff, researchers and students, drawing on the facilities available to her at our university.

"I'm thrilled to be selected as the first artist-in-residence at the new Creative Arts Centre, Assemblage. The time to deep dive into my new project, while being part of a diverse community, is an incredible opportunity to expand my knowledge and creative approaches. While working at Flinders I plan to begin a new performance project that will use text, movement and sculpture to research connections between emotions and the gut. Drawing on the writings of philosopher Sianne Ngai, poet Claudia Rankine and queer theorist Sara Ahmed, this new work asks how patriarchal control is processed and stored in the body. I'm really looking forward to exploring the Medical Centre, Flinders University Museum of Art, the creative writing department and connecting with academics and students who are interested in similar themes of intersectional research."



SUPPORT ASSEMBLAGE

ATaM SCHOLARSHIPS

Two Assemblage Honours scholarships for students studying Creative Arts are available to support students in the performing arts or theatre areas. The value of each is \$5,000.

In 2021 scholarships were awarded to incoming Creative and Performing Arts Honours students Duncan Vecchiarelli and Rhys Stewart.

CONNECT WITH US

Sign up for our eNewsletter for updates on events, projects, research initiatives and new developments at Assemblage.

assemblage@flinders.edu.au | +61 8 8201 7900
flinders.edu.au/assemblage

SUPPORT US

If you want to support our innovative and exciting new creative arts research projects we would love to hear from you! By supporting Assemblage your generosity will make a real difference to the future of the arts in Australia. For more information, contact the Director of Assemblage, Garry Stewart.

garry.stewart@flinders.edu.au | +61 8 7421 9788



EXTERNAL

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Mr Andrew Nunn

Andrew has decades of experience as an environmental consultant, entrepreneur and philanthropist. He is Co-Founder, Chairman and Executive Director of JBS&G Australia – one of Australia's largest privately owned environmental consulting companies – and was awarded EY Entrepreneur of the Year for the Central Region in 2017. Andrew acts as Director of several companies focussed on property development, private equity investments and entertainment opportunities. In partnership with his wife, Alexandra Dimos, he founded the Nunn Dimos Foundation, a philanthropic fund focussed on supporting key social and arts causes in South Australia. Leader of the Entrepreneurship Advisory Board, the South Australian Chief Entrepreneur provides high level, independent advice to the South Australian Cabinet and business community to enable entrepreneurialism across all forms of business, industry and the public sector.



Greg Mackie OAM

Cutting his teeth as a cabaret musician and department store executive, Greg co-founded and was managing director of Adelaide's iconic Imprints Booksellers (1984–2007). With a wealth of governance experience, including a term as an Elected a Member of the Adelaide City Council (2000-03) and on the boards of many community benefit, arts and cultural organisations, he was founder of The Adelaide Festival of Ideas in 1999. Greg went on to head up Arts SA (2004-08), becoming Deputy Chief Executive in the Department of the Premier and Cabinet (2008-11), where his stewardship included Arts SA, the Adelaide Thinkers in Residence Program, Capital City Directorate, and establishment of the Integrated Design Commission SA. In 2012 Greg moved to SA Health to head up Office for the Ageing. Following three years consulting, Greg joined the History Trust of South Australia as CEO in 2016, and was returned to the City of Adelaide as an Elected Member in May 2020.



Hannah Fox

Hannah Fox is an artist, curator and festival director with a focus on sound art, large-scale public art, contemporary music and live art. Her work has crossed a broad spectrum of outcomes, from devising and delivering a performance intervention for the Tate Modern to creating a stage show for Janes Addiction and choreographing cranes and forklifts for a large-scale car stunt show.

Since returning to Australia in 2007, she founded creative partnership Supple Fox; delivered four years of contemporary music programs as Artistic Associate at Melbourne Festival and then made the move to Mona at the very beginning stages of their winter festival, Dark Mofo where she became Associate Creative Director.

Hannah has recently joined forces with artist Gideon Obarzanek as Co-Artistic Directors of RISING.



Jo Dyer

Jo Dyer is a leading Australian producer and festival director. Currently the Director of Adelaide Writers' Week, she has held leadership roles at significant cultural organisations including the Sydney Writers' Festival, Sydney Theatre Company and Bangarra Dance Theatre. Through her production company, Soft Tread Enterprises, Jo focusses on developing Australian stories for the stage and screen: her award-winning films have screened theatrically and at Festivals worldwide, and her theatre productions have played widely across Australia and toured internationally to countries including NZ, India and the US. She serves as the Chair of Sydney-based dance theatre company, Force Majeure.



John McCormick

John McCormick is a technology based artist with a major interest in movement. John is currently a lecturer and researcher in the Centre for Transformative Media Technologies at Swinburne University of Technology where he investigates artistic practice in mixed reality environments, robotics, artificial intelligence and human action. Current research explores human robot interaction mediated by mixed reality environments. John has collaborated on works worldwide, including at ISEA, ZERO1SJ, SIGGRAPH, Melbourne Festival, Venice Biennale, Siggraph Asia, Ars Electronica Futurelab and Art Science Museum Singapore. John is an Australian Antarctic Research Fellow in 2020 supported by the Australian Antarctic Division and ANAT. Along with colleague Adam Nash he was lucky enough to travel on the last Antarctic voyage of the research vessel Aurora Australis.



Julianne Pierce

Julianne Pierce is an Australian independent producer, artist and writer working across performance, visual arts and media arts. She was a Creative Producer on Festival2018, the arts and culture program of the Gold Coast 2018 Commonwealth Games and was Creative Producer for the 2016 Adelaide Fringe. Julianne was Producer of *'and the earth sighed'* by Leon Cmielewski and Josephine Starrs presented at the 2019 Adelaide Festival. She is currently Creative Producer on 'Child of Now', a co-authored story about the next century by Melbourne-based artist Robert Walton. From 2012 to 2014 Julianne was Executive Director of Australian Dance Theatre, after five years in the UK as Executive Producer of Blast Theory.

Julianne is a founding member of the influential computer artist group VNS Matrix. From 2013 to 2015 she was Chair of Emerging and Experimental Arts at the Australia Council for the Arts and from 2006-2013 was Chair of the International Symposium on Electronic Art.

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Justyna Jochym

Justyna Jochym is the CEO of Festivals Adelaide, a strategic umbrella organisation that exists to advance a sustainable, enterprising, and collaborative international festival city through the coalition and collective action of Adelaide's leading cultural festivals. Prior to this role, she worked as the Head of International Cooperation and Development at the Krakow Festival Office (Poland), where she managed global partnerships and programs, among them the Krakow UNESCO Creative City designation. From 2014 - 2018, Justyna was the chair of the 28 UNESCO Cities of Literature and a member of the UNESCO Creative Cities Network Steering Committee. She has been the coordinator of the Festival Cities Network (Adelaide, Edinburgh, Krakow, Montreal, and Singapore) since 2017. Justyna also serves on the board of The Mill and as an executive committee member of the Arts Industry Council of South Australia.



Philip Mayes

Philip is the Founder and CEO of Mighty Kingdom, a games developer based in Adelaide, South Australia. Founded in 2010, Mighty Kingdom now employs over 70 people and creates games for all major platforms. Philip is an Australian games industry survivor. Having worked at Ratbag Games and Krome Studios he saw first hand the effects of the GFC and subsequent collapse of the industry in Australia. As the founder of Mighty Kingdom he has been a part of the recent revival, and is a fierce advocate for the industry. He believes in a sustained model of investment (both public and private) that can allow companies to compete internationally, and to succeed at any scale, and he wants to see a robust ecosystem of game developers working from indie to AAA-scale in Australia again.



Rebecca Summerton

Rebecca is a producer who works across genres and platforms and is the co-owner/director of the multi-award winning screen production company, Closer Productions. Her feature film credits include break out low budget feature *52 Tuesdays*, and feature documentary *Sam Klemke's Time Machine*. Most recently Rebecca produced *Animals*, an Irish/Australian co-production based on the acclaimed novel.

Rebecca has made numerous television documentaries including Dendy Award-winning *I Want to Dance Better at Parties* and three-part Arts series *Hannah Gadsby's Oz*. She has made short works in virtual reality including the ACMI commissioned *Stuck in the Middle with You* and Sundance selected *Summation of Force*.

Rebecca produced the 6-part online series *F*!#ing Adelaide*, which was the most watched ABC iView Original in 2018. Most recently she completed *The Hunting*, a 4 x 1 hour drama series which was SBS' most successful commissioned drama ever. She is currently in pre-production on *Aftertaste*, a new 6 x 30 comedy drama for the ABC.



Scott deLahunta

Scott deLahunta has worked as writer, researcher and organiser on a range of international projects bringing performing arts with a focus on choreography into conjunction with other disciplines and practices. In this capacity, he has worked closely with a number of choreographers on dance documentation/ digitisation projects including Emio Greco | PC, Wayne McGregor, Deborah Hay, Jonathan Burrows and William Forsythe. From 2014-2019 he was a Senior Research Fellow Deakin Motion.Lab, Deakin University. He is currently Professor of Dance, Centre for Dance Research, Coventry University (UK) and co-directing (with Florian Jenett) Motion Bank at the Hochschule Mainz University of Applied Sciences.

Image by: Christian Harker



Wesley Enoch AM

Wesley Enoch is a writer and director and the former Artistic Director at the Sydney Festival. He hails from Stradbroke Island (Minjeribah) and is a proud Noonuccal Nuugi man.

Previously Wesley has been the Artistic Director at Kooemba Jdarra Indigenous Performing Arts; Artistic Director at Ilbjerri Aboriginal Torres Strait Islander Theatre Co-operative and the Associate Artistic Director at Belvoir Street Theatre. Wesley's other residencies include Resident Director at Sydney Theatre Company; the 2002 Australia Council Cite Internationale des Arts Residency in Paris and the Australia Council Artistic Director for the Australian Delegation to the 2008 Festival of Pacific Arts. He was creative consultant, segment director and Indigenous consultant for the 2018 Gold Coast Commonwealth Games.

Wesley has written and directed multiple iconic Indigenous theatre productions. His most recent is *Black Cockatoo*, which premiered at the 2020 Sydney Festival.

Wesley has also recently taken up the position as Indigenous Chair in the Faculty of Creative Industries, Education & Social Justice at QUT.



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