**Acknowledgement of country**

Next Wave is grateful to the Wurundjeri and Boon Wurrung peoples of the Kulin Nation on whose unceded country our festival takes place. We extend our deep respects to all Elders: past, present, and emerging.

For 60,000 years, generations of Kulin peoples have carried a cultural and creative continuum, intimately connected to the people, lands, and waters of so-called Melbourne.

It is with this spirit we gather to dance, talk, sing, write, share, and celebrate in this place that always was and always will be Aboriginal land.

 **Welcome Letters**

*Message from the Minister for Creative Industries*

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**Martin Foley**
Minister for Creative Industries

*Message from the Lord Mayor*

The City of Melbourne is proud to support Next Wave Festival 2020, which brings together our boldest and brightest creative talent.

From poets to performance-makers, curators to choreographers, Next Wave encourages our rising stars to address, investigate and respond to today’s most pressing issues.

This year, the festival is set to showcase 28 new works by artists from across the country, along with parties, public programs, public interventions and more.

Melbourne is one of the world’s great creative cities and festivals like this play a vital role in the creating new artistic work in our city.

Congratulations to the Next Wave team and the talented creatives, artists, thinkers and makers involved in this year’s event.

**Sally Capp**
Lord Mayor, City of Melbourne

*Message from Next Wave*

In early 2019, Next Wave put out a national call for artists to form a Government. Responding to a divisive political ecology, major environmental destabilisation, growing economic inequality, and competing historical and cultural narratives, we invited artists to set the agenda for change.

We have devised and developed this program in collaboration with an inspiring and visionary cohort of Festival artists over eighteen months. The conversations have been deep, critical, generous and illuminating. The Festival has emerged from these conversations as a collective demonstration, harnessing that amorphous and indefinable energy called art, to rethink how we can be together in this time and place.

Next Wave Festival 2020: A Government of Artists asks, ‘What is possible if we centre ourselves in a politics of hospitality and multiplicity? What can we achieve together?’ We invite you to join us for 17 days, to listen and participate in this critical, courageous and celebratory act. This is not governance as you know it.

**Roslyn Helper**
Director/CEO, Next Wave

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**Booking Information**

**HOW TO BOOK:**

The Next Wave Festival 2020 program includes ticketed performances, workshops, parties and programmed activities, as well as a number of free exhibitions, public artworks, workshops, artist talks, and moments of coming together.

You can buy tickets in the following ways:

* **Online**at nextwave.org.au
* **By telephone**on (03) 9329 9433 during business hours
* **At the venue**one hour prior to the event starting, unless sold out

Unfortunately, many of our ticketed shows can and do sell out, so we encourage you to book in early. You’ll need to register for free events online, which are subject to venue capacity.

Please remember, online ticket sales will end two hours prior to a performance start time, unless otherwise specified.

In an effort to be as paper-free as possible, Next Wave asks that you **do not** print tickets. Save time, paper, and ink, and simply turn up! Just bring photo ID to verify your identity.

**Blaktix**

Next Wave acknowledges that we live, work, and make art upon stolen land, and that sovereignty of so-called ‘Australia’ has not been ceded. We all profit from the colonisation of this land, and as part of our commitment to paying the rent, Next Wave is offering Blaktix across all ticketed events at Next Wave Festival 2020. Blaktix offers $10 tickets for all First Nations Australians who wish to attend.

**Green Tickets**

Next Wave offers Green Tickets to select events for a flat fee of $20 per ticket, if you travel to a show in an environmentally friendly way. This could be by bicycle, walking, jogging, dancing, public transport, skateboard etc. Check out the Festival schedule to find events offering Green Tickets.

**PRICING AND REFUNDS**

All events in the Next Wave Festival program are General Admission.

The advertised ticket price includes all booking fees, excluding any credit card or transaction fees that may apply when booking tickets online. These will depend on your payment method and bank. Please note that this might differ for partner providers and venues selling tickets to Next Wave Festival events.

Concession discounts apply to children aged 14 and under, full-time students, seniors, pensioners, Healthcare Card holders, and MEAA members. Next Wave also honours Companion Cards – see the Access page for details.

All ticket sales are final; unfortunately, we can’t refund your ticket after it’s been purchased.

The information contained in this guide is correct at time of design (February 2020). For the most up-to-date information, please visit [nextwave.org.au.](http://nextwave.org.au/)

**#NWF2020**

**Facebook :** Next Wave
**Instagram :**@next\_wave

**Twitter :**@next\_wave

**Newsletter:**  Sign up to our Pegboard e-news at [nextwave.org.au](https://nextwave.us3.list-manage.com/subscribe?u=52cce2d9ba60a58f04e3e10db&id=e874f8d1ad)

**Access**

Next Wave is committed to offering a range of access services so everyone can enjoy the Festival. We believe that disability is caused by a society and environment with physical, attitudinal, communication, and social barriers. It's our responsibility to create a festival that reduces these barriers to enable full participation by all people.

Next Wave adopts a range of initiatives that aim to reduce barriers and support our artists, venues and partners to deliver events that are accessible. We encourage you to call or email us if you have any questions about accessibility or would like to discuss your requirements with us.

**Festival information**Festival information can be found in alternative formats at nextwave.org.au, including:

* Large print PDF, RTF, and Word files of this program
* Plain English version of this program
* Audio Described version of this program
* Auslan video introduction
* Next Wave Festival 2020 Access Guide

If you would like to request information in another format please call us on (03) 9329 9422.

**Booking tickets**
To book your tickets, please call (03) 9329 9422 during office hours or email ticketing@nextwave.org.au and let us know about any access requirements you may have.

**[Note to designers include/design Companion Card logo]**
**Companion and Carer’s Cards**

Companion and Carer Card holders qualify for concession priced tickets. Companion Card holders also receive a complimentary ticket for their companion. To book, please call (03) 9329 9422 during office hours or email ticketing@nextwave.org.au.

The companion ticket must be booked at the same time as the purchased ticket.

**National Relay Service**
We’re Relay Service Friendly, and if you need you can contact us through the National Relay Service for no additional charge.

* TTY users: phone 13 36 77 then ask for (03) 9329 9422
* Speak and Listen users: phone 1300 555 727 then ask for (03) 9329 9422
* Internet relay users: connect to the NRS (internet-relay.nrscall.gov.au) then type in (03) 9329 9422

**Access symbols**
Look out for these symbols throughout this program and on our website, which indicate the accessibility of each event. More information about symbols and events can be found at [nextwave.org.au](http://www.nextwave.org.au/)

** Wheelchair access
 Audio description
 Tactile tour
  Auslan interpreted** **Relaxed performance**

 **Open captioning**
 **No music or dialogue
 Fully surtitled or minimal dialogue; some background music and/or sounds
 Partly surtitled or includes dialogue, background music and/or sounds**

**This symbol indicates that audiences can understand and engage with the event without a comprehensive understanding of the English language**

**Sustainability**

Amidst the current climate crisis, it is more important than ever that we ensure eco-conscious decision-making is at the core of our activities. We know our Festival has direct and indirect impacts on the environment, and we’re working hard, in alignment with our sustainability initiatives, to mitigate these effects. We’re always looking to reduce our emissions, use our energy and water more efficiently, and implement sustainable working practices.

We continually aspire to operate responsively; striving to learn more, adapt and implement actions in a way that influences and empowers our community and minimises the impact caused by our activities. We invite you to practice this too.

While engaging with Next Wave Festival 2020, there are tangible choices you can make to ensure you enjoy the events in an environmentally conscious manner. Please consider your carbon footprint when attending Festival events: don’t print your ticket, bring a reusable water bottle, arrive on foot, by public transport, or by bicycle! Better still, purchase a Green Ticket to a show and get a discount just for travelling sustainably.

 **A Warm Welcome**

Next Wave Festival 2020 begins with a Welcome, led by Traditional Custodians, sharing their customs and stories that have served as the basis for Welcome ceremonies and collective gatherings on this land for thousands of years.

*A Warm Welcome*is an invitation to arrive together. To listen, eat, observe, and share, guided by our first storytellers. Take a seat at our open dinner table and settle in for an evening that focuses on the ways, both old and new, that the First People of the land maintain a strong living culture.

Reflect, pay tribute and celebrate the place we meet, as we set our intentions for the coming weeks and witness the unfolding of A Government of Artists.

Brunswick Mechanics Institute
Fri 15 May
6pm
Free

Wheelchair icon

**Brunswick Mechanics Institute**

Brunswick Mechanics Institute is the home of Next Wave Festival 2020.

Our door is wide open and we’re inviting you to come over. Start early and stay up late, eat and dance, share and listen.

Brunswick Mechanics Institute is all about hospitality. We are rethinking what it means for you to be welcomed as a guest, to be comfy and to be cared for. Here, we play host for coming-togethers of all kinds.

Our throbbing heart is Big Esso – a pop-up kitchen created by Torres Strait owned and run café Mabu Mabu. Big Esso in the language of the Meriam People of Mer Island means “biggest thank you”. Running throughout the Festival, they will be serving up delicious dishes celebrating Indigenous ingredients that have been used for over 60,000 years.

Join us Friday nights for a chat over a meal with some of our Festival artists. Wake up on Saturday morning with a special Festival-edition crossword and a filter coffee, then hang around for an afternoon cooking class. Stay with us into the night or drop in after a show to partyyyy.

Keep your eyes on nextwave.org.au for more info.

**Crossword Club**

“..a primitive sort of mental exercise.” – New York Times*,* 1924

“Just as dogs love to chew bones, the mind loves to get its teeth into problems. That's why it does crossword puzzles and builds atom bombs.” – Eckhart Tolle

“Never leave a crossword unfinished.” – Co-star

“I’m weirdly attracted to… people in aprons, and people doing crosswords.” – Anonymous, Hinge

“Fighting with him was like trying to solve a crossword and realizing there's no right answer.”
 ― Taylor Swift

“Brunswick Mechanics Institute will be open for coffee and crosswords, every Saturday morning of Next Wave Festival 2020. Come join us!” – Too eager for detail, Copywriter at Next Wave

“I’m not *really* into crosswords, but I *really* like donuts with my coffee.” – All Day Donuts, purveyor of Saturday morning snacks

Brunswick Mechanics Institute
Sat 16 May
Sat 23 May
Sat 30 May
From a respectable 10am



Supported by Every Day Coffee, All Day Donuts.

**Testing Grounds Takeover**

Testing Grounds is handing over the keys to Next Wave for a last hurrah, and we’re taking over all of its infrastructures.

This is Testing Grounds reimagined, before the iconic site is absorbed by precinct development.

Responding to the gradual collapse of structures and environments, we have put together a series of interventions, workshops, and public forums that will challenge the physical and conceptual monument – the Melbourne Art Precinct. It’s a Southbank operation, a collective artistic act to interfere with the precinct, its stakeholders, routines, and economies. A program of exhibitions, performances and interventions to test the limits.

**Program**

**To go forward softly and very gently**

New Wayfinders (VIC)
What if our Government slowed down and contemplated the severity of their actions?

New Wayfinders present an exhibition that investigates gentle resistance and slow governance with new artworks by Yasbelle Kerkow, Aunty Vicki Kinai, Florence Tupuola, and Peter Lemalu, all responding to the Samoan concept of *Fai fai lemu* (*Go forward softly and very gently*). Honouring oratory forms of artistic practice, New Wayfinders draw attention to the quiet details we often miss, the softness between bold statements that support structures of knowledge and power.

Take a deep breath and move gently. Through a different lens of time and productivity, this multidisciplinary project reminds us of the vital role of artists and orators in building knowledge. It reminds us that artists have great integrity and responsibility in the age of polarised politics. Reclaiming the past and inhabiting the present, *To go forward softly and very gently*creates a space to listen, meet, weav,e and contemplate.

c3 Contemporary Art Space, Abbotsford Convent
Wed 13 May–Sun 7 Jun
Free

Auslan artist talk Sat 30 May



*To go forward softly and very gently* is supported by the Hyphenated Projects residency program and the Victorian Government through the Multicultural Festivals & Events Program.

**Possession**
Marcus Whale (NSW)

A Next Wave x Liquid Architecture with Arts House co-commission
Presented by Arts House

Desire is a form of possession, commanding the body from within. Do we resist its embrace, or allow it to compel us wherever it must? Drawing on horror film tropes of the monster queer, this electronic opera-for-one is a magical summoning – a longing for communion with the invisible, where the performer’s body moves, and is moved by, sound.

*Possession* celebrates the high drama and craft of opera via a solo performer inhabited by forces beyond human control. Aural feedback manifests physically and disembodied sounds hum, howl, and screech. An unseen force slowly takes charge of the body. As this soundscape of haunted vibrations expands, a grotesque dance of hunger and transformation unfolds.

*Possession* is a compelling glimpse of the unimaginable; macabre and triumphant at once. It brings together the diverse talents of multi-disciplinary artists Marcus Whale, Justin Shoulder and Matt Adey to conjure a theatrical vision of erotic desire with the power to change both body and mind.

Arts House, Main Hall
Opening Wed 27 May 7:30pm
Thu 28 May–Sat 30 May 7:30pm

$25 / $15 / $10

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*Possession* is supported by the Robert Salzer Foundation and the City of Melbourne through Arts House.

**ORA | Mate**
Black Birds (NSW)

A Next Wave x PACT co-commission
Presented by Darebin Arts Speakeasy

Ora = life, mate = death.
In 1886, Aotearoa’s Mount Tarawera erupted. Indigenous understandings take the eruption as punishment for the exploitation of the mountain for tourist trade. 134 years later, it’s still being exploited as a tourist destination.

In this intercultural and interdisciplinary theatre work, Black Birds explore how Indigenous and non-Indigenous knowledge systems can co-function to understand, predict, and prevent looming large-scale environmental disasters.

Using theatre, poetry, dance, video, and music to story-tell, *ORA | Mate* travels through time and language to challenge the dichotomy of nature and the human race. It asks us to think ourselves as with and of nature, instead of dominant over it. How can modern science and ancient knowledges collaborate in a world calling to be healed?

This work has been rehearsed on Gadigal lands. Artists' ancestry includes Māori & Grenadian (Ayeesha), Tongan (Sela), Fijian (Sereima), Papua New Guinean (Melanie) & white Australian (Sela and Melanie).

Northcote Town Hall Arts Centre, Studio One

Preview Tue 26 May 8pm

Opening Wed 27 May 8pm

Thu 28 May–Sat 30 May 8pm

Sun 31 May 6pm

$28 / $23 / $20 / $10

Audio description
Sun 31 May 6pm
Full captioned performance
Thu 28 May 8pm
Video elements of the show are captioned


*ORA | Mate* is supported by City of Darebin through Darebin Arts Speakeasy and was originally developed through High/Way 234 program with support of PACT, PYT/Fairfield and Q Theatre Company (The Joan Sutherland Performing Arts Centre).

**deadstream\_DABILBUNG (brokenwater)**Libby Harward (Ngugi of Quandamooka) (QLD)

A Next Wave x Bleached Arts co-commission
Water is our lifeblood. First Nations people of this country have held cultural responsibilities sustaining our waterways since time immemorial. Yet after just 230 years of colonial mismanagement, ancient river systems are in grief; over-extracted, commodified, depleted, and disrespected. Our rivers are being bled out.

*deadstream\_DABILBUNG* is an immersive installation centering the issues facing fresh and saltwater country and culture.

This work commences from Harward’s ancestral country, in the Quandamooka, listening to freshwater stories. Broadening its listening, it travels the ecosystems of the Bidgee and the Barka (Murray-Darling Basin), connecting with Traditional Custodians, hearing the call of hungry rivers, and exposing the forces that starve and choke them.

*deadstream\_DABILBUNG* amplifies decades of lobbying from Aboriginal Custodians to return to the traditional governance of our waterways. The environmental, social, economic, and cultural rights around water are not being taken seriously – now is the time to listen and take action.

c3 Contemporary Art Space, Abbotsford Convent
Wed 13 May–Sun 7 Jun

Free

Auslan interpreted artist talk
Sat 30 May
Captioned version of the work will play intermittently

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*deadstream\_DABILBUNG (brokenwater)* is supported by the Australian Government through the Australia Council, its arts funding and advisory body, the Queensland Government through Arts Queensland and The Regional Arts Development Fund, a partnership between the Queensland Government and City of Gold Coast to support local arts and culture in regional Queensland.

**Influence Operation**
Make or Break (NSW)

What news stories aren’t you hearing, and why? With interference in global elections, powerful corporate agendas, data theft, voter manipulation, and an increasing lack of transparency in government, is it possible for citizens to take back power?

Over two weeks, Make or Break invites you to help influence the 24-hour news cycle in real time. Working alongside journalists, media analysts, and civic hackers, you will learn subversive media strategies, build bots and click farms, and redirect online traffic to become the best Angelina-Jolie-in-Hackers-style citizen you can be.

Join the operation during daily workshops, see your content broadcast across town, and take power back from invisible influence. With *Influence Operation*, you set the agenda.

This project also includes group discussions and strategy sessions at multiple sites across Melbourne. Check nextwave.org.au and @make.or.break on Instagram for more info.

Siteworks, Community Room 1 (Ground Floor)
Tue 19 May–Fri 29 May
Tue, Thu & Fri 10am & 2pm
Wed 2pm & 6pm

Free



*Influence Operation* is supported by the Australian Government through the Australia Council, its arts funding and advisory body, and the City of Melbourne Arts Grants Program, and Campbelltown Arts Centre.

**In Perpetuity**
Ivey Wawn (NSW)

A Next Wave and Arts House co-commission
Presented by Arts House

We are the living dead. For most of our lives our meaning is stripped down to the profitability of our bodies. Just as a dressage horse is rewarded for its performance, we are rewarded with a wage. How can we strive to be anything more, when the value of our existence is reduced to its labour potential?

Choreographer Ivey Wawn asks us to find magic in the spaces between us. A gathering, an embrace, a song:*In Perpetuity* diagnoses the dire condition in which we find ourselves today before embarking on a radical experimental plan of action.

Alternately mournful, sensual and violent,*In Perpetuity* uses dance, music, scent, and language to question our relationships to capital, to history, and to each other. It is not an escape, but an exploration of where and how we might maintain something like magic in the face of the abstracting forces that will us toward this state of living death.

Arts House, Main Hall
Opening Wed 20 May 7:30pm
Thu 21 May–Sat 23 May 7:30pm

$25 / $15 / $10
Tactile tour
Sat 23 May 6:30pm

Audio described performance
Sat 23 May 7:30pm


*In Perpetuity* is supported by the Australian Government through the Australia Council, its arts and funding and advisory body, Chunky Move, Performance Space, Critical Path, Casula Powerhouse Arts Centre, Lucy Guerin Inc, and the City of Melbourne through Arts House.

**Milk & Honey & Lemons**
Moreblessing Maturure (NSW)

A Next Wave x Campbelltown Arts Centre co-commission
Presented in association with Hyphenated Projects

*Milk & Honey & Lemons* takes us into a residential home nestled in the Western suburbs of Melbourne, where the scents of Grandma’s recipes spill into arguments over home country politics, drowning out the new-gen’s new-age sounds. A picture of modern migration, *Milk & Honey & Lemons* asks us to reckon with the art of survival practiced on our street corners, school yards, and in our minds. All through the lens of a boy. In a hoodie. Of African appearance.

From a boy to nineteen, being grown is pretty full on. It means a lotta things, top of the list: graduating from goon to $7 red wine. This cocktail of naïvety and wisdom from Boy, who’s seen it all, invites us in with one breath and with the next, shuts us out.

Throughout history, we’ve witnessed the Black body repeatedly denied autonomy in the narrative of its existence. What does it mean to come of age when the world has been taught to fear what you’re becoming? In this one-man show, this question leaps out from the theoretical into the lived.

Hyphenated Projects, Sunshine West
Opening Wed 27 May 7pm
Thu 28 May–Sun 31 May 7pm

$28 / $23 / $10
\*This performance accepts Blaktix



*Milk & Honey & Lemons is* supported by Sydney Theatre Company and the Victorian Government through the Multicultural Festivals & Events Program.

**Beast of Burden of Proof**
Alex Last (TAS)

A Next Wave x Salamanca Arts Centre co-commission

These are trialing times. Ecosystems are collapsing and whole species are rapidly disappearing. But who is responsible? One threat in particular has been singled out: a small bird known as the Indian or Common Myna. Introduced to this continent over 150 years ago, the species stands accused of rampant ecological lawlessness; of wreaking havoc on native birds, overcrowding available habitats, and interfering with human infrastructure. In response, Myna communities are being exterminated across the country. However, until this moment, they have not received a fair trial.

Join your fellow citizens in this trial of restorative ecological justice, and confront a tangled, multi-sensory web of evidence in an effort to decide the Myna's fate – a decision laced with irreversible consequences. Participants must judge the facts and deliberate together, facing the ethics of being human in a world striving for ecological justice.

Brunswick Council Chambers

Preview Thu 21 May 6pm

Opening Fri 22 May 6pm

Sat 23 May–Sun 24 May 3pm & 6pm

Thu 28 May–Fri 29 May 6pm

Sat 30 May–Sun 31 May 3pm & 6pm

$28 / $23 / $10
\*This performance accepts Blaktix

Auslan interpreted performance
Thu 28 May 6pm
This work has open captions

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**Poona**
Roshelle Fong & Keziah Warner (VIC)

Presented in association with the Chinese Museum
Welcome to the Republic of Australia, 2050. The country is witnessing one of the tightest presidential runs in history, with one-time underdog, independent party candidate Poona Li Hung, now an unlikely frontrunner.

In 1997, the controversial book, *Pauline Hanson: The Truth* imagined Australia in the year 2050, run by Poona, a “lesbian... of Indian and Chinese background” and... a cyborg. Multidisciplinary artist Roshelle Fong and playwright Keziah Warner bring Poona to life in this necessary and timely immersive theatre work.

As a Poona campaign staffer on election night, it’s time to help your candidate prepare for the result, whichever way it goes. Fasten your ‘Vote Poona’ badge, collect that last-minute polling data, and brace yourself – will Australia’s new President be the hero we’ve all been waiting for?

Contemporary Art Space, Chinese Museum
Preview Thu 14 May–Fri 15 May 8pm
Opening Sat 16 May 8pm
Sun 17 May 7pm
Wed 20 May–Fri 22 May 8pm
Sat 23 May 2pm & 8pm
Sun 24 May 7pm (with Q&A)
Wed 27–Fri 29 May 8pm
Sat 30 May 2pm & 8pm

$28 / $23 / $10
\*This performance accepts Blaktix

Auslan interpreted performances
Sat 23 May 2pm & 8pm


*Poona* is supported by the Australian Government through the Australia Council, its arts funding and advisory body, and the City of Melbourne Arts Grants Program.

**Under My Tongue**
Belinda Locke (VIC)

Director Belinda Locke uses performance to unearth invisible challenges that people face in their lives every day. Drawing from anonymous submissions about real-life experiences, *Under My Tongue* delves into the politics of connection, the aesthetics of access, and the unseen aspects of people’s identities, histories, and emotional lives. Two performers make the invisible visible with radical empathy, exposing vulnerabilities and desires.

Collaborating with dramaturg Julian Dibley-Hall and dancers Anna Seymour and Joseph Stewart, personal and unseen moments are expressed through movement, vibrational sound design, and videography. Specifically designed to increase access for the artists and audiences, particularly those who are d/Deaf or hard of hearing, this work is brutally honest but fundamentally gentle, opening up conversation about fears, longing for connection and intimacy.

Brunswick Mechanics Institute

Opening Thurs 21 May 7:30pm

Wed 20 May–Sat 23 May 7:30pm

$28 / $23 / $10

Audio description
Wed 20 May

The entire season is suitable for a Deaf audience with social interpreters present after performances

\*This performance accepts Blaktix



*Under My Tongue* is supported by Brunswick Mechanics Institute, Besen Family Foundation, Robert Salzer Foundation, Moreland City Council, Auspicious Arts Projects, Creative Partnerships Australia through the Australian Cultural Fund, Arts House and Malthouse Theatre.

**Leisuretime I**

Aaron Claringbold & Rebecca McCauley (VIC)

*Leisuretime I* is a photographic intervention inside an operating tourist ferry on the Birrarung/Yarra River. Jump on board to reflect on the ways that photography has shaped contemporary understandings and uses of ‘natural’ spaces within the floodplains now known as Melbourne.

Float along the river seated within a camera obscura, disembodied from the outside world, and experience your surroundings reversed and upside-down, projected onto the vessel walls. Cruise with our guide as we take in some of the sights this city has to offer; riverside bars, outdoor BBQs, million-dollar properties, yoga in the park, and the oldest and largest surviving single dock in the world; asking, why did we get here, and how?

Birrarung/Yarra River: meet outside Melba Star, at Federation Wharf, Princes Walk (in front of Riverland)
Sat 16 May–Sun 17 May 4:30pm
Tue 19 May 4:30pm
Fri 22 May–Sat 23 May 4:30pm

$28 / $23 / $10

\*This performance accepts Blaktix



*Leisuretime I* is supported by the Australian Government through the Australia Council, its arts funding and advisory body, City of Melbourne Arts Grants Program and RMIT through its Photo Futures Lab.

**The Revolution Will Not Be Aestheticised**
Warraba Weatherall (Kamilaroi) (QLD)

A Next Wave x Metro Arts co-commission

How do we see the world around us when the dominant visual language is determined by colonial histories and capital?

In The Revolution Will Not Be Aestheticised, artist Warraba Weatherall draws on archival materials and systems of Australian politics, education, and media to demonstrate how racial stereotypes are seeded in colonial doctrine and perpetuated by Western scientific knowledge systems.

Through video and sculpture, Weatherall thinks through conceptions of his own Kamilaroi heritage, and builds on an existing dialogue of contemporary cultural identity to make loud the silent violence of Australia’s visual cultures.

No Vacancy Gallery
Opening Thu 21 May 6-8pm

Wed 20 May–Sun 31 May

Tue–Fri 12pm–6pm

Sat–Sun 12pm–5pm

Free

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*The Revolution Will Not Be Aestheticised* is supported by the Australian Government through the Australia Council, its arts funding and advisory body, and the Queensland Government through Arts Queensland.

**Below The Line**
Ben Brooker (SA)

A Next Wave x Vitalstatistix co-commission
Presented by The SUBSTATION

77 keyboard warriors, 4 days, 191 comments. Stripped of their anonymity, Australia’s loudest climate denialists are pitted against the eco-conscious in a fast, ferocious, and ultimately futile game of one-upmanship. Nothing much is at stake. Only the planet.

Drawing on the comments submitted to Kate Hennessy’s 2016 Guardian article about David Finnigan’s play, *Kill Climate Deniers*, *Below The Line* is a vital new theatre work exploring climate denialism, online comment culture, and our complicity in the unfolding catastrophe of climate change.

Over 75-minutes, five performers embody 77 online commenters as their irreconcilable worldviews clash head on. Disconnected from each other, the world, and themselves, they have nowhere to go except their own ever-shrinking echo chambers. What emerges is a surreal, apocalyptic vision of a broken conversation playing out its death throes while the world burns.

Created by playwright and theatre-maker Ben Brooker in collaboration with designer Meg Wilson, choreographer Alison Currie, and dramaturg Bridget Mackey, *Below The Line* is a riveting indictment of how we talk about the climate emergency. As unprecedented fires rage across Australia, it asks: who gets to speak? Who do we listen to? And what happens when an overheated world revolts against us all?

The SUBSTATION
Wed 27 May–Fri 29 May 7:30pm
Preview Tue 26 May 7:30pm
Matinee Fri 29 May 2:00pm

$28 / $23 / $20 / $10
\*This performance accepts Blaktix

Auslan interpreted performances
Wed 27 May 7:30pm
Fri 29 May 2pm
Audio notes are available for download before the show

*Below The Line* is supported by MakeSpace, ActNow Theatre, and Slingsby Theatre Company.

**Birrpai**Ngioka Bunda-Heath (Wakka Wakka, Ngugi, Birrpai) (VIC)

Co-commissioned with Chunky Move as part of Chunky Move+
Presented in association with Blak Dot Gallery

How do you take representation back? Ngioka Bunda-Heath’s new dance project and photographic exhibition portrays colonial photography from a First Nations’ perspective. A follow-up to her 2019 work, *Blood Quantum*, interrogating her mother’s story, *Birrpai* now shifts the focus to her patrilineal heritage. *Birrpai* draws parallels between the colonial gaze and today’s selfie culture, combining photography, movement, and storytelling. Bunda-Heath’s father, John Heath, is an Indigenous Historian whose research includes the photographic work of non-Indigenous ‘culturist’ Thomas Dick. Dick, capturing “images of the dying race”, made members of the Birrpai community into museum curios through his series of staged photographs. Collected and archived in museums around the world, these images create chronologically false imageries of families, fabricated and fantasised based on Dick’s colonial imaginaries. *Birrpai* reclaims these stories, switching the gaze and refocusing the lenses that have until now publicly framed the artist’s ancestors.

Blak Dot Gallery

Opening Sat 16 May 3-5pm

Thu 14 May–Sun 31 May
Thu–Sat 12–5pm
Sun 12–4pm
Free

Performances

Sat 16 May 6pm (with Welcome to Country)

Sun 17 May 5pm

Wed 20 May–Fri 22 May 7pm
$28 / $23 / $10

Auslan interpreted performance

Thur 21 May 7pm

\*This performance accepts Blaktix


*Birrpai* is supported by the Victorian Government through Creative Victoria, Brunswick Mechanics Institute and the City of Moreland. Chunky Move + is supported by the Besen Family Foundation.

**Kaitiaki: Striking Lava**
Isabella Whāwhai Waru (Ngati Tukorehe, Te Ati Awa tribal affiliation) (VIC)

How do we reform in the face of relentless violation? When our lands, our bodies, our languages, and our communities are under fire?

Isabella Whāwhai Waru’s, *Kaitiaki: Striking Lava* is a new dance work honouring Indigenous resilience and vitality. The work responds to the ongoing violation of Indigenous lands and peoples with an incantation for strength, tenderness, and protection, channeling the forces of an evolving, growing, grieving, and rising land and community.

All across the world, Indigenous bodies hold the frontlines while under constant strain of persecution and violence – from the desecration of sacred lands and waters such as Ihumatao and Pukeatua in Aotearoa, birthing trees on Djab Wurrung country, VIC, Mauna Kea, Hawai’i, pipeline threats on Wet'suwet'en lands, so-called Canada, the burning of sacred lands across so-called Australia, California and the Amazon. Indigenous peoples are the sovereign protectors, guides and healers of their lands and peoples around the world.

*Kaitiaki: Striking Lava* is an honouring of Indigenous peoples. The earth and her children. A mountain that remakes itself. A land that heals itself and returns stronger every time.

Amphitheatre, Footscray Community Arts Centre
Fri 22 May–Sat 23 May 7pm

$28 / $23 / $10

Auslan interpreted Welcome to Country
23 May 7pm

\*This performance accepts Blaktix



*Kaitiaki: Striking Lava* is supported by Maribyrnong City Council Community Grant Program, Brunswick Mechanics Institute, Lucy Guerin Inc and the Victorian Government through the Multicultural Festivals & Events Program.

**GREEN NASIM**
Nana Biluš Abaffy (VIC) & Parvin Saljoughi (Iran)

Co-commissioned with Chunky Move as part of Chunky Move+
Presented by Chunky Move

*GREEN NASIM* is an experimental choreographic work about outsider art imaginaries, set inside a hijacked cinema screening a live as yet unfinished documentary about the coming animal revolution.

It is inspired in part by the strange story of Nasim Aghdam, a prolific YouTube video artist, Iranian immigrant, and animal rights activist who, in April 2018, took her own life following a violent incident at the U.S. YouTube headquarters over censorship allegations.

Zagreb-born choreographer Nana Biluš Abaffy and Tehran-based artist Parvin Saljoughi dissect the sometimes-tragic disconnect between fantasy and cold reality, and deliberate on the meaning of freedom for an outsider alien artist.

Chunky Move, Studio 1
Preview Sun 17 May 6pm
Opening Tue 19 May 8pm
Wed 20–Sat 23 May 8pm
Sun 24 May 7pm
Q&A Fri 22 May

$28 / $23 / $10

Auslan interpreted Q&A
Fri 22 May
Audio described performance
Sun 24 May 7pm

\*This performance accepts Blaktix



*GREEN NASIM* is supported by Arts House and the City of Melbourne through CultureLab, Centrale Fies and workspacebrussels. Chunky Move+ is supported by the Besen Family Foundation.
**White Line Fever**
Matt Aitken (WA) & Lyndon Blue (VIC)

The crisp air on your face as you enter the stadium. The prickling of your skin as pre-game nerves settle in. The stirring of the sun-kissed day-drunk crowd. The intoxicating spell of the grandstand, jammed with screaming devotees. The coin toss, the white maggot’s whistle, a set shot after the siren, the silence of anticipation.

*White Line Fever* is a series of training sessions for AFL supporters of all creeds to embrace the deep energies of fandom and harness the “fire in the belly”. Artists Matt Aitken, Lyndon Blue, and the White Line Fever coaching team will usher you through the most magickal moments of recent footy history to relive the rituals and ecstasy of our national game. Expect devotional drills, rivalry rites, and whiteboard magnetism to purge toxic pigskin energies and lift long-held curses.

Brunswick Mechanics Institute
Tue 26 May–Thu 28 May 7pm
Special event Sat 30 May 4:30pm

$28 / $23 / $10

Auslan interpreted performance
Wed 27 May 7:30pm

\*This performance accepts Blaktix



**Livestream**
Kalanjay Dhir (NSW)

Presented in association with Bus Projects and Composite

In 2017, New Zealand’s Whanganui River gained legal rights. Could the river running through Australia’s most populous city eventually be afforded the same agency and respect?

*Livestream* is an exhibition that explores the lived and spiritual histories of the Parramatta River in Sydney’s Western suburbs, speculating on the potential for an authentic relationship between First Nations people and settler migrants, connected by intersecting relationships to land and water.

Swimming through a history of industrial and urban waste since colonial settlement, *Livestream* responds to the accelerated redevelopment of Parramatta and gentrification occurring in Australian cities. The project also surveys the role that migrants, particularly in Western Sydney, have had in shaping the riverbanks.

Drawing on his own cultural experience growing up by the River, Kalanjay Dhir uses video, performance, and sculpture to map a configuration of water systems as vast information sites to communicate with future societies.

Composite, Collingwood Arts Precinct and SIGNAL
Wed 13 May–Sat 7 Jun 10am–5pm
Tues–Fri 12pm–6pm
Sat 10am–4pm
Free

This video work has closed captions.

****

*Livestream*is supported by Parramatta City Council, Parramatta Artist Studios, SIGNAL, Bus Projects and Composite.

**Everyone Is Famous**

Riot Stage (VIC)

Presented by Darebin Arts Speakeasy

The internet is the Wild West. Persona in 2020 is post-ironic, post-truth, post and delete, pre-apocalypse and politically charged. It is freeing, it is constricting, it is gender-bending/breaking/ignoring. It is Kanye, it is catfishers, it is completely new, it is SIMS, it is Rachel Dolezal, it is Essena O’Neill, it is Trump, it is Fyre Festival, it is #hotgirlsummer, it is Miley, it is Kylie, it is filtered and honed. It is up to you. It is an art. It is a career. It is breaking all the rules. It is more complicated than ever.

In*Everyone Is Famous*, a group of teenagers pioneer this new uncertain territory on stage for you to witness with awe/shock/pleasure/horror/commiseration/empathy/lols. Image is not just attached to our bodies, it’s in the cloud. We step away and look at it from a distance, save it, delete it, like it, boost it.

Northcote Town Hall, Studio 1
Preview Thu 14 May 8pm
Opening Fri 15 May 8pm

Sat 16 May 8pm

Sun 17 May 6pm

Mon 18-Fri 22 May 8pm

Sat 23 May 2pm & 8pm

$28 / $23 / $10

Auslan interpreted performance
Tue 19 May 8pm
Relaxed performance
Sat 23 May 2pm

\*This performance accepts Blaktix


*Everyone Is Famous* is supported by the Victorian Government through Creative Victoria, City of Moreland, and City of Darebin through Darebin Arts Speakeasy.

**rruytina: above and below**
Neika Lehman (Trawlwoolway) (VIC)

In*rruytina: above and below*, artist Neika Lehman recovers and reconnects the stories buried at Australia’s first offshore detention centre, paying tribute to the Aboriginal women buried there.

In 1832, the Government of Van Dieman’s Land sent what they thought to be the last Aboriginal freedom fighters into exile at Wybalenna, Flinders Island. Marking the presumed end of Tasmania’s Black War, Wybalenna settlement introduced a new set of struggles for justice for Tasmanian Aboriginal people. Wybalenna, now the site of a crumbling church, holds the unmarked graves of over one hundred Aboriginal people who never made it home.

A descendant of the Aboriginal activists portrayed in the 1992 documentary film, *Black Man’s Houses*, Neika Lehman revisits the history and current conditions of Wybalenna settlement and works to repatriate the stories of six Aboriginal women across mainland Tasmania.

In this immersive film installation, multiple screens are positioned like portals, using Indigenous astronomy to navigate the viewer back to the sites of the stories. The exhibition meditates on the variant ecosystems that bear these women’s stories, alongside the material conditions of current day Wybalenna. The films capture the site itself – the earth and rock, the church, and the sheep-bitten hills, alluding to what lies above and below.

Norla Dome, Mission to Seafarers
Opening Thu 21 May 6pm–8pm
Exhibition Thu 21 May–Sun 31 May 12pm–5pm (Closed Mon)

Free

Auslan interpreted artist talk
Sat 30 May 2pm
Captioned version of the work will play intermittently



*rruytina: above* and below is supported by the Victorian Government through Creative Victoria, and the City of Melbourne Arts Grants Program.

**Southern Ecophony**Rachel Meyers (TAS)

A Next Wave x Liquid Architecture co-commission

Bring a pair of headphones and make your way through the busy streets of Brunswick, as an unearthly blend of overtones, field recordings, and original music composition pushes the boundaries of your listening. In this site-specific audio walking tour, artist and composer Rachel Meyers has taken inspiration from the ocean and its surrounds while deep in residency on the remote North West Tasmanian coast.

Listeners sculpt their own sonic experiences as they weave through streets and alleyways.*Southern Ecophony* invites participants to meditate on the intricate web of art, the world around us, and human perception.

Audio tracks feature field recordings of Rachel’s daily soundwalks, electroacoustic manipulations of aeolian violin recordings, and musical impressions of pneumonic sound sketches that the artist has drawn as part of her listening practice.

Active and attentive listening to our surroundings elucidates the mesh of human and non-human connections – an antidote to the exploitative economic and social systems that lie at the root of the crisis.

Brunswick

Visit nextwave.org.au/southernecophony to download the Echoes.xyz app and start your journey
Fri 15 May–Sun 31 May

Self-guided, any time

Artist guided walk
Sat 16 May–Sun 17 May 2pm

Free

Entirely audio work, using speakers or headphones depending on the audience



*Southern Ecophony* is supported by Arts Tasmania.

**The Parallel Effect**
Daz Chandler (VIC/NSW)

A Next Wave x Punctum co-commission

Presented by Darebin Arts Speakeasy

Dive through a wormhole to a parallel dimension where scientific, social, and political consensus on the Greenhouse Effect in the 1970s and 1980s was actioned globally, and many of today’s catastrophic realities of climate change were mitigated.

At the border of worlds is a museum of curiosities and artefacts: some shared in both dimensions, others marking alternatively climatic, political, institutional, natural, and social evolutions. Probe and imagine the commonalities and differences of ours and other parallel worlds; some overt, some forgotten and some nostalgic.

This experience is curated collaboratively and framed across media and discipline. Fusing together immersive theatre, creative optics, virtual and digital technologies, and artefacts both real and imagined, *The Parallel Effect* moves and decontaminates participants from the confines and pathologies of one world to another.

These other worlds lead to the pursuit of broader truths: the opportunity to reclaim and expand upon histories and realities of today, enabling us to rethink and imagine the unlimited possibilities of our own universe.

Northcote Town Hall Arts Centre, Main Hall
Preview Thu 14 May 6pm & 7:30pm
Opening Fri 15 May 7:30pm
Thu 14 May–Sun 31 May
Tue–Fri 6pm & 7:30pm
Sat 4pm 6pm & 7:30pm

$28 / $23 / $10

\*This performance accepts Blaktix



*The Parallel Effect* is supported by the Graham F. Smith Peace Foundation and City of Darebin through Darebin Arts Speakeasy.

 **Shifting Centre**Nanette Orly (NSW) & Andy Butler (VIC)Co-commissioned with West Space

The centre is shifting, peripheries are becoming prominent and we are experiencing a push to diversify discourses within our cultural institutions – to bring the outside into the centre. However, there are limitations and performative expectations placed on artists, writers, and curators working within this space.In this process-driven exhibition, Nanette Orly and Andy Butler explore curatorial modes of collaboration, shared knowledge, and community building, working to create space for artists to enact resistance, resilience, and artistic practice that pushes against the narrow limits of diversity discourse. Creating a dialogue between Moorina Bonini, Sean Miles, Aida Azin and Shan Turner-Carroll, *Shifting Centre* marks the final project at Testing Grounds before the venue closes permanently, and pays tribute to a site that has supported experimental, artist-led practices against the backdrop of the Southbank’s most ‘centred’ cultural institutions.

Testing Grounds
Fri 15 May–Sun 31 May
10am–4pm (closed Mon)

Free



Supported by Testing Grounds.

 **Coil**
re:group performance collective (NSW/TAS)

Presented by The SUBSTATION

re:group performance collective have set themselves a new challenge: use just one performer. Cast members will be replaced with cameras, screens, and projections. Part monologue, part cinematography masterclass, *Coil* takes the audience on a journey through multiple interrelated narratives as one actor, picked at random from the re:group performance collective team each night, creates an ensemble of themselves to perform with.

*Coil* asks, "What happens when we task our technologies with the role of collaborator?”
It blurs genre boundaries of science fiction, horror, thriller, and satire, in the spirit of *The Twilight Zone, Black Mirror,* and whatever James Dean’s new CGI role in that Vietnam War movie is going to be.

Meticulously designed as a human-powered Rube Goldberg machine, this 60-minute live cinema experience explores the viability of relationships as we age, the sustainability of collective arts practices in modern Australia, and the place of human labour in the face of the next phase of widespread automation.

The SUBSTATION
Opening Wed 20 May 7:30pm
Thu 21 May–Fri May 7:30pm
Sat 23 May 2pm & 7.30pm

$28 / $23 / $20 / $10
Relaxed performance
Sat 24 May 2pm
Audio description
Sat 23 May 7.30pm
There is a breakout space at the venue

\*This performance accepts Blaktix
\*\*This performance accepts GreenTix


*Coil* is supported by The SUBSTATION, Merrigong Theatre Company, PACT Centre for Emerging Artists, Shopfront Arts Co-op, Match Lab and is assisted through Arts Tasmania by the Minister for the Arts.

**Dead ends & detours**
Bruno Booth (WA)A Next Wave x Perth Institute of Contemporary Arts (PICA) co-commission in partnership with The University of Melbourne, New Student Precinct ProjectHow do you move through the world in a wheelchair when there’s an obstacle around every corner? It can be ruff going in the burbs when you use a wheelchair, barking dogs and rocky paths are constant (annoying) companions. In this large-scale participatory art installation, you will navigate your way in wheels through an array of sculptures and site-specific interventions.

Grab a wheelchair and go! Can you get through that sand pit? Why won’t this gate open? Beat your mates, beat your best time, and take home the golden cushion.Artist Bruno Booth responds to the University of Melbourne’s architecture and urban landscape with this daring and cheeky obstacle course.

The University of Melbourne Parkville Campus
Thu 14–Sun 31 May

Thu–Fri 2pm–5pm

Sat–Sun 12pm–3pm

Inductions on the hour

Free


*Dead ends & detours*is supported by Western Australia Department of Local Government, Sports and Cultural Industries, Dulux and Fremantle Arts Centre.

**Filter My Prejudice**

Sapna Chandu & Michael Warnock (VIC)

Reminiscent of an anti-discrimination campaign, Sapna Chandu and Michael Warnock have rolled out interactive posters online and across Melbourne featuring vivid photographic scenes inspired by Bollywood melodrama. A sound work accompanies each poster and acts as a sonic portal for the audience to enter into.

This work highlights ways that cultural stereotyping and parenting practices inform our unconscious biases. Drawing on the vernaculars of meme culture, *Filter My Prejudice* calls attention to the ways in which we all contribute to the culture of discrimination, and offers audiences a chance to filter their prejudice.

Various sites across Melbourne and online
Fri 15–Sun 31 May

Free



*Filter My Prejudice* is supported by the Victorian Government through the Multicultural Festivals & Events Program.

**Counterbalance**
Efren Pamilacan & Lay the Mystic (VIC)

The loving relationship with our Governments has soured. They are partners that no longer meet our needs, no longer listening, being responsive or caring for us when we’re sick.

Devised by lyrical poet, musician, and artist Lay the Mystic, and dance-maker Efren Pamilacan, *Counterbalance* is a choose-your-own-adventure night of music, hip hop, dance, spoken word, voguing, and roller skating. Working simultaneously, performers use Testing Grounds to interpret different social and political conditions that reflect their need to be nourished.

Asking us to come together, to listen deeply, and raise our voices to form a coalition that speaks for us all, *Counterbalance* forms a living, roving Government that at times may lose its balance. Emotion over regulation, bodies over body corporates, a collectivism that restructures the way we govern.

Testing Grounds
Thu 21 May –Sat 23 May 7:30pm
Sun 24 May 5:30pm

$28 / $23 / $20 / $10

\*This performance accepts Blaktix

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*Counterbalance* is supported by Brimbank City Council through Bowery Theatre and Testing Grounds.

**RALLY**
fine print magazine (SA)

A Next Wave x ACE Open co-commission

Closing the Festival, *RALLY* offers an afternoon of personal reflection, political critique, vibrant discussion, and emotional response to A Government of Artists. What has this Government achieved? Who has it served? What has been put in motion? What has it enabled us to hear, see, learn, and understand? What has it failed to do? And where to from here?

Online arts publication, fine print magazine invites practitioners Andy Butler, Ruth de Souza, Taree Sansbury, Thomas McCammon, Lay the Mystic, and Lisa Waup alongside other voices from the Next Wave Festival 2020 cohort to respond to the Festival’s artistic rationale. They will tease out linkages between language, care, sovereignty, and spirituality explored by Next Wave artists throughout the Festival.

Through the action of transcribing the written word into physical, performative, and sensory work, fine print’s *RALLY* is an investigation into the politics of presentations and collective kinship. Whilst engaging with the themes of the Festival, this thoughtfully curated series of responses is concerned with the architecture of people and the multi-sensory act of transcription.

Brunswick Mechanics Institute
Sun 31 May 2pm

Free



*RALLY* is supported by the Australian Government through the Australia Council, its arts funding and advisory body and the Government of South Australia.

**Advertisements**

**Advertisements placed by Next Wave Festival Supporters:**

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**Map
This page includes a map of all participating venues**

Arts House

Blak Dot

Brunswick Council Chambers

Brunswick Mechanics Institute

c3 Gallery

Chinese Museum

Chunky Move

Composite

Mission To Seafarers

Northcote Town Hall

No Vacancy Gallery

Residential House, Sunshine West (Hyphenated Projects)

SIGNAL

Siteworks

The SUBSTATION

Testing Grounds

University of Melbourne

Yarra River

**Calendar**
**This page includes a festival schedule**

**About Next Wave**

Next Wave is the most comprehensive platform in Australia for a new generation of artists taking creative risks. Next Wave delivers Kickstart, a nationally focused, artistic and professional development program, and major presentation opportunities through our biennial Festival and national partnerships program Next Wave X.

Next Wave also operates the Brunswick Mechanics Institute, a centre for experimental performance and artist-led learning, which enables us to support artists in the development and presentation of experimental work year-round.

Next Wave is a values-driven organisation and industry leader, advocating for cultural inclusion, broad accessibility, and best practice in environmental sustainability, with deep respect for the traditional custodians of the lands and waters that sustain us, Aboriginal and Torres Strait Islander people.

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**Kickstart Producers**

Celeste Aldahn

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Brunswick Mechanics Institute

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West Space

Testing Grounds

Siteworks

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