

NEXT WAVE FESTIVAL 2020

ACCESS GUIDE

Version: Fri 6 March 2020

Welcome to Next Wave Festival 2020.

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 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.

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

- Large print PDF, RTF, and Word files of the Festival program
- Plain English version of the Festival program
- Audio described version of the Festival program
- Auslan video introduction to the Festival

If you would like to request information in another format please call us on (03) 9329 9422. All information in this Access Guide is current as at time of publishing on February 21st 2020.

CONTENTS

4	Access Symbols
7	Get in touch
8	Booking tickets
8	Guide dogs
9	Wheelchair access
11	Tactile Tours
12	Audio Description
16	Relaxed Performance
18	Auslan Interpreting
26	Open Captioning
29	Visual Content
29	100%
30	75%
33	50%
40	Language No Barrier

Access symbols

Look out for these symbols throughout this program and on our website, which indicate the accessibility of each event.

More information about events can be found at nextwave.org.au/



Wheelchair access

Next Wave strives to ensure its venues and works are wheelchair accessible across the 2020 Festival. Wheelchair accessible venues are marked with the above symbol. This festival, there are two works in non-traditional venues, where physical accessibility is partial. Visit page 5 for further information about these projects.



Audio description

Audio description adds live or pre-recorded verbal information to performances, events, exhibitions or moving images. Designed for people who are Blind or have low vision, audio description can be adapted to any work in any medium. In a performance context, audience members are provided with headsets that allow them to listen to a description of the visual aspects of the performance during appropriate breaks in the dialogue.



Audio notes

Audio notes will be available at nextwave.org.au from early May. These notes will explain and describe the work before you visit.



Tactile tour

Tactile tours allow patrons who are Blind or have low vision to interact with artworks or performance elements in order to aid their understanding and experience of that work. For performance works, the tour takes place directly before an audio described performance and is an opportunity to meet the lead artist or performers as well as interact with props, costumes and set pieces. For exhibitions, the trained guide provides audio description for selected works, in addition to leading tactile interactions with artwork or selected materials.



Auslan interpreting

Auslan (Australian Sign Language) is the recognised language of the Australian Deaf Community. Auslan interpretation is available for a range of performances, talks and other events. Auslan interpreters stand to the side of the speaker or performed action to translate the text and dialogue into Ausland, signing live.



Relaxed performance

Relaxed performances create a safe and welcoming environment for patrons with autism spectrum conditions, sensory, communication or learning disabilities. There is a relaxed attitude to noise and movement, some small changes are made to the lighting and sound effects, and audience members can enter and exit the venue throughout the show.



Open captioning

Open captioning are on-screen text descriptions that communicate dialogue, identify speakers and describe other relevant sounds.

Visual Content

This three-tiered rating system may assist in deciding if an event is suitable for audiences who are Deaf or hard of hearing, or if English isn't a primary spoken language

100% visual content

No music or dialogue.



75% visual content

Fully surtitled or minimal dialogue; some background music and/or sounds.



50% visual content

Partly surtitled or includes dialogue, background music and/or sounds.



Language no barrier

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

Get in touch to book your ticket.

To book your tickets, please call (03) 9329 9422 during office hours (9.30am-6pm) or email ticketing@nextwave.org.au and let us know about any access requirements you may have.

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

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.

Guide Dogs

In line with Victorian State Laws, Guide Dogs are welcome at all Festival events and venues.

Water bowls will be made available on request.



Wheelchair access

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This festival, there are two works in non-traditional venues, where physical accessibility is partial.

Yarra River Cruises

Leisuretime I takes place on a cruise boat on the Birrarung/Yarra River. There are appropriate ramps to be able to board the boat, and to enter the main performance area, however doorway measurements vary. The most appropriate doorway for wheelchair entrance is the side door which is approximately 960 mm wide with handrails accompanying, with steps inside the boat that drop down 810 mm over a distance of 4630 mm, where ramps will also assist. The event space will be a reasonably small, intimate, and dark space with low visibility, on a boat for the entirety of the show which will run for approximately 1 hour. Once boarded, audiences cannot leave this environment. The venue will be subject to movement, as is the nature of boats. Please get in contact with Next Wave if you would like more details about The show.

Leisuretime I

**Rebecca McCauley and
Aaron Claringbold**

Yarra River Cruises, Berth 2, Federation Wharf,
Princes Walk Melbourne, VIC 3004

Sat 16 May–Sun 17 May 4:30pm
Tue 19 May 4:30pm
Fri 22 May–Sat 23 May 4:30pm

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?

Hyphenated Projects, Sunshine West

Milk & Honey & Lemons is staged at a residential home. The

Production takes place outdoors and indoors and the audience will travel between these spaces during the performance. Surfaces may include concrete, grass and floorboards. The bathroom in the house is not accessible, however there will be an accessible temporary bathroom in the outdoor area. There will be ramp access into the home and the width of doorways are at least 78cm.

Please get in contact with Next Wave if you would like more details about the experience. If you have any specific questions or concerns, please don't hesitate to get in touch with us. Please call (03) 9329 9422 during business hours.

Milk & Honey & Lemons Moreblessing Maturure

Hyphenated Projects, Sunshine West

Opening Wed 27 May 7pm
Thu 28 May–Sun 31 May 7pm

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.

Tactile tours



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In Perpetuity **Ivey Wawn**

Arts House, Main Hall

Sat 23 May 6.30pm

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.

Please note this event is a Tactile Tour and Movement Demonstration.

Under my Tongue
Belinda Locke

Social Auslan interpreters after show across the entire season. Please note every performance of this work is suitable for a Deaf or hard of hearing audience.

Brunswick Mechanics Institute

Opening Thurs 21 May 7:30pm
Wed 20 May–Sat 23 May 7:30pm

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 Deaf or hard of hearing, this work is brutally honest but fundamentally gentle, opening up conversation about fears, longing for connection and intimacy.

Audio Description



Audio description adds live or pre-recorded verbal information to performances, events, exhibitions or moving images. Designed for people who are Blind or have low vision, audio description can be adapted to any work in any medium.

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rruytina: above and below
Neika Lehman

Norla Dome, Mission to Seafarers

Available throughout season
Opening Thu 21 May 6pm–8pm
Exhibition Thu 21 May–Sun 31 May 12pm–5pm (Closed Mon)

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.

Audio Description

GREEN NASIM

Nana Biluš Abaffy & Parvin Saljoughi

Chunky Move, Studio 1

Sun 24 May 7pm

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.

ORA / mate **Black birds**

Northcote Town Hall Arts Centre, Studio One

Sun 31 May 6pm

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.

In Perpetuity **Ivey Wawn**

Arts House, Main Hall

Sat 23 May 7.30pm

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Under my Tongue **Belinda Locke**

Brunswick Mechanics Institute

Thu 21 May 7.30pm

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Coil **re:group performance collective**

The SUBSTATION

Fri 22 May 7.30pm

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.

Patrons can book a ticket and an audio description headset through the Next Wave website, by choosing the relevant ticket type + audio description devise for performance. Please note devices are subject to availability. Please email us at ticketing@nextwave.org.au or call us on (03) 9329 9422 if you have any questions regarding audio descriptions for specific shows.

Audio Notes



Audio notes will be available at nextwave.org.au from early May. These notes will explain and describe the work before you visit.

Below the Line **Ben Brooker**

The SUBSTATION

Opening Thurs 28 May 7:30pm
Wed 27-Fri 29 May

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 Hennessey's 2016 Guardian article about David Finigan'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?

Relaxed Performance



Relaxed performances create a safe and welcoming environment for patrons with autism spectrum conditions, sensory, communication or learning disabilities.

There is a relaxed attitude to noise and movement, some small changes are made to the lighting and sound effects, and audience members can enter and exit the venue throughout the show.

Everyone Is Famous **Riotstage**

Northcote Town Hall, Studio 1

Sat 23 May 2pm

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.

Open Captioning

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Beast of Burden of Proof **Alex Last**

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

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.

The Revolution Will Not Be Aestheticised **Warraba Weatherall**

Captioned version of the work will be played intermittently

No Vacancy Gallery

Opening Thu 21 May 6-8pm
 Wed 20 May–Sun 31 May
 Tue–Fri 12pm–6pm
 Sat–Sun 12pm–5pm

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.

Relaxed Performance

Coil **re: group performance collective**

The SUBSTATION

Sat 23 May 2pm

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.

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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.

Counterbalance* **Efren Pamilacan & Lay the Mystic**

Testing Grounds

Sun 24 May 5.30pm

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.

**This is not specifically a Relaxed Performance but includes a break out space. It will never go fully dark and patrons can move freely around the venue.*

Auslan Interpreting



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Warm Welcome

Brunswick Mechanics Institute

Fri 15 May 6pm

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.

Auslan Interpreting

Below the Line **Ben Brooker**

The SUBSTATION

Fri 29 May 2pm

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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?

rruytina: above and below **Neika Lehman**

Norla Dome, Mission to Seafarers

Sat 30 May 3pm

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.

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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.

RALLY fine print magazine

Brunswick Mechanics Institute

Sun 31 May 2-4pm

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?

They will tease out linkages between language, 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.

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.

Kaitiaki: Striking Lava Isabella Whāwhai Waru

Auslan interpreted Welcome to Country
Amphitheatre, Footscray Community Arts
Centre

Fri 22 May 7pm

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.

Auslan Interpreting

GREEN NASIM **Nana Bilus Abaffy**

Auslan artist Q&A
Chunky Move, Studio 1

Fri 22 May 8pm

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.

Beast of Burden of Proof **Alex Last**

Brunswick Council Chambers

Thu 28 May 6pm

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.

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Everyone is Famous **Riotstage**

Northcote Town Hall, Studio 1

Tue 19 May 8pm

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.

To go forward softly and very gently **New Wayfinders**

c3 Contemporary Art Space, Abbotsford Convent

Sat 30 May

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, weave and contemplate.

Auslan Interpreting

Deadstream_DABILBUNG

(brokenwater)

Libby Harward

Auslan interpreted artist talk

c3 Contemporary Art Space, Abbotsford
Convent

Sat 30 May

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.

Poona

Roshelle Fong & Keziah Warner

Contemporary Art Space, Chinese Museum

Sat 23 May 2pm & 8pm

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 front runner.

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?

Coil **re:group performance collective**

The SUBSTATION

Sat 23 May 7:30pm

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.

Birrpai **Ngioka Bunda-Heath**

Blak Dot Gallery

Thu 21 May 7pm

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.

White Line Fever **Matt Aitken & Lyndon Blue** Social Auslan interpretation

Brunswick Mechanics Institute

Wed 27 May 7:30pm

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 magical 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.

Signs For Our Times **Tal Fitzpatrick**

Social Auslan interpreters at banner making workshops

Brunswick Mechanics Institute

Wed 1 April 5:30pm – 8:30pm
Wed 8 April 5:30pm – 8:30pm
Wed 15 April 5:30pm – 8:30pm
Wed 22 April 5:30pm – 8:30pm

Testing Grounds

Sat 2 May 12pm – 3pm
Sat 9 May 12pm – 3pm
Sat 16 May 12pm – 3pm
Sat 23 May 12pm – 3pm

This summer Australia experienced unprecedented trauma in the form of disasters exacerbated by climate change. In the spirit of regeneration and growth, this project makes space to start the process of renewal and restoration.

Signs For Our Times is a socially-engaged art project that invites participants to explore craft's capacity to hold open spaces for complex conversations that are inclusive of a multiplicity of voices. Through a series of workshops, Tal Fitzpatrick, along with a selection of guest artists, will facilitate the creation of eight large textile banners, each exploring difference social, political and environmental issues. Participants will also be invited to write and share letters to relevant government and business leaders, giving voice to our demands for the future.

With an emphasis on the role of dissensus and the importance of moving from discussion to action, this project takes a creative approach to the everyday practice of democracy and puts action to our hopes and concerns.

Under my Tongue **Belinda Locke**

Social Auslan interpreters after show across the entire season. Please note every performance of this work is suitable for a Deaf or hard of hearing audience.

Brunswick Mechanics Institute

Opening Thurs 21 May 7:30pm
Wed 20 May–Sat 23 May 7:30pm

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 Deaf or hard of hearing, this work is brutally honest but fundamentally gentle, opening up conversation about fears, longing for connection and intimacy.

Milk & Honey & Lemons **Moreblessing Maturure**

Hyphenated Projects, Sunshine West

Opening Wed 27 May 7pm

Thu 28 May–Sun 31 May 7pm

Auslan interpreted event Fri 29 May 7pm

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.

Open captioning

Livestream **Kalanjay Dhir**

Captioned version of the work will be played intermittently

Composite, Collingwood Arts Precinct and SIGNAL

Wed 13 May–Sat 7 Jun 10am–5pm
Tues–Fri 12pm–6pm
Sat 10am–4pm

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.

ORA / mate **Black Birds**

Video elements of show are captioned
Northcote Town Hall Arts Centre, Studio One

Thu 28 May 8pm

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.

deadstream_DABILBUNG
(brokenwater)
Libby Harward

Captioned version of the work will play
intermittently
c3 Contemporary Art Space, Abbotsford
Convent

Wed 13 May–Sun 7 Jun

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.

rruytina: above and below
Neika Lehman

Captioned version of the work will play
intermittently
Norla Dome, Mission to Seafarers

Opening Thu 21 May 6pm–8pm
Exhibition Thu 21 May–Sun 31 May 12pm–5pm
(Closed Mon)

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.

Visual Content

This three-tiered rating system may assist in deciding if an event is suitable for audiences who are Deaf or hard of hearing, or if English isn't a primary spoken language.

100% visual content



The following events contain no music or dialogue:

Filter My Prejudice

Sapna Chandu & Michael Warnock

Various CBD Locations

Fri 15–Sun 31 May

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

Signs For Our Times

Tal Fitzpatrick

Testing Grounds

Tue 16 – Sun 24 May (closed Mon)
12-4pm

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With an emphasis on the role of dissensus and the importance of moving from discussion to action, this project takes a creative approach to the everyday practice of democracy and puts action to our hopes and concerns.

Under my tongue **Belinda Locke**

Brunswick Mechanics Institute
Opening Tue 19 May 7:30pm
Wed 20 May–Sat 23 May 7:30pm

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.

75% visual content



The following events are fully surtitled or have minimal dialogue, some background music and/or sounds.

To go forward softly and very gently **New Wayfinders**

c3 Contemporary Art Space, Abbotsford Convent

Wed 13 May–Sun 7 Jun
10am–5pm

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, Auntie 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, weave and

75% visual content

deadstream_DABILBUNG (*brokenwater*)

Libby Harward

c3 Contemporary Art Space,
Abbotsford Convent

Wed 13 May–7 Jun
10am–5pm

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.

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In Perpetuity Ivey Wawn

Arts House–Main Hall

Opening Wed 20 May 7:30pm
Thu 21 May–Sat 23 May 7:30pm

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.

***The Revolution Will Not Be
Aestheticised***
Warraba Weatherall

75% visual content
No Vacancy Gallery
Opening Thu 21 May 6-8pm
Wed 20 May–Sun 31 May
Tue–Fri 12pm–6pm
Sat–Sun 12pm–5pm

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.

Livestream
Kalanjay Dhir

Composite, Collingwood Arts Precinct and SIGNAL

Wed 13 May – Sat 7 Jun
10am–5pm
Tuesday - Friday 12pm - 6pm, and Saturday
10am - 4pm

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?

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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.

50% Visual Content



Milk & Honey & Lemons **Moreblessing Maturure**

Hyphenated Projects, Sunshine West

Opening Wed 27 May 7pm
Thu 28 May–Sun 31 May 7pm

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.

Partly surtitled or includes dialogue, background music and/or sounds.

ORA / mate **Black Birds**

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

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?

Beast of Burden of Proof
Alex Last

Brunswick Council Chambers

Preview Thu 21 May 6pm
Opening Fri 22 May 6pm
Sat 23 May–Sun 24 May 3pm and 6pm
Thu 28 May–Fri 29 May 6pm
Sat 30 May–Sun 31 May 3pm and 6pm

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.

Poona
Roshelle Fong & Keziah Warner

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 and 8pm
Sun 24 May 7pm (with Q&A)
Wed 27–Fri 29 May 8pm
Sat 30 May 2pm and 8pm

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?

50% Visual Content

Birrpai **Ngioka Bunda-Heath**

Blak Dot Gallery
Opening Sat 16 May 3-5pm
Thu 14 May–Sun 31 May
Thu–Sat 12–5pm
Sun 12–4pm

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.

GREEN NASIM **Nana Biluš Abaffy & Parvin Saljoughi**

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 Friday 22 May

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.

Everyone Is Famous **Riot Stage**

Northcote Town Hall – Studio 1

Preview Thu 14 May 8pm
Opening Fri 15 May 8pm
Sat 16 May–Fri 22 May 8pm
Sat 23 May 2pm and 8pm

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.

Possession **Marcus Whale**

Arts House – Main Hall

Opening Wed 27 May 7:30pm
Thu 28 May–Sat 30 May 7:30pm

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.

rruytina: above and below **Neika Lehman**

Norla Dome, Mission to Seafarers

Opening reception Thu 21 May 6pm - 8pm
Exhibition Thu 21 May–Sun 31 May 12pm - 5pm (Closed Mon)

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.

The Parallel Effect **Daz Chandler**

Northcote Town Hall Arts Centre - Main Hall

Preview Thu 14 May 6pm and 7:30pm
Opening Fri 15 May 7:30pm
Thursday 14 May–Sun 31 May
Tue–Fri 6pm and 7:30pm
Sat 4pm 6pm and 7:30pm

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.

Coil **re:group performance collective**

The SUBSTATION

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

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.

Language No Barrier



At Next Wave, we welcome audiences from all communities to attend our events, regardless of which languages you speak. This symbol indicates that audiences without a comprehensive understanding of the English language can engage with the event.

Dead ends & detours

Bruno Booth

University of Melbourne

Wed 16 May 12pm – 3pm

Thurs 17 May 12pm - 3pm

Thurs 21 May 2pm – 5pm

Fri 22 May 2pm – 5pm

Sat 23 May 12pm – 3pm

Sun 24 May 12pm – 3pm

Thurs 28 May 2pm – 5pm

Fri 29 May 2pm – 5pm

Sat 30 May 12pm – 3pm

Sun 31 May 12pm - 3pm

How 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.

Livestream

Kalanjay Dhir

Composite, Collingwood Arts Precinct and SIGNAL

Wed 13 May–Sat 7 Jun 10am–5pm

Tues–Fri 12pm–6pm

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.

Language no barrier

Shifting Centre **Nanette Orly & Andy Butler**

Testing Grounds

Fri 15 May–Sun 31 May

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.

To go forward softly and very gently **New Wayfinders**

c3 Contemporary Art Space, Abbotsford Convent

Wed 13 May–Sun 7 Jun

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, weave and contemplate.

Counterbalance
Efren Pamilacan & Lay the Mystic

Testing Grounds

Opening Fri 22 May 7:30pm
Thu 21 May –Sat 23 May 7:30pm
Sun 24 May 5:30pm

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.

Southern Ecophony
Rachel Meyers

Brunswick

Fri 15 May–Sun 31 May

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.

Language no barrier

Under my Tongue **Belinda Locke**

Brunswick Mechanics Institute
Opening Thu 21 May 7:30pm
Wed 20 May–Sat 23 May 7:30pm

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.

Possession **Marcus Whale**

Arts House, Main Hall

Opening Wed 27 May 7:30pm
Thu 28 May–Sat 30 May 7:30pm

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.

Kaitiaki: Striking Lava
Isabella Whāwhai Waru

Amphitheatre,
Footscray Community Arts Centre

Fri 22 May–Sat 23 May 7pm

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.

In Perpetuity
Ivey Wawn

Arts House, Main Hall

Opening Wed 20 May 7:30pm
Thu 21 May–Sat 23 May 7:30pm

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.

NEXT WAVE FESTIVAL 2020