

## CONTRIBUTORS

**Jude Anderson** began her practice twenty-eight years ago directing text-based, site-specific performance in Europe where international festivals commissioned her work. In 2004, she founded Punctum – a regionally based live arts organisation where artists and audiences have the means to experiment in and experience live arts. Via commissions to Punctum, Jude has devised and produced over fifty new works. Her commitment to experiments that develop this multidisciplinary art form in Australia and her advocating for its place in the Australian arts landscape – via boards, forums, Punctum’s programmes, and international networks – is valued nationally. She has worked at all levels of the Australian live arts ecosystem and led practice laboratories and presentations internationally. Punctum was the Australian organisation selected for MONS2015-European Capital of Culture and has won several Green Room Awards in the Experimental category.

In 2018, Jude was awarded the Australia Council Experimental and Emerging Arts Practice Fellowship and in 2019

she received the Geoffrey Milne Memorial Green Room Award for Outstanding Contribution to Experimental and Contemporary Performance.

**Professor Brydie-Leigh Bartleet** is Director of the Queensland Conservatorium Research Centre, Griffith University. She is one of the world's leading community music scholars, whose research has advanced our understanding of the cultural, social, economic and educational value of music and the arts in First Nations' communities, prisons, war-affected cities, educational and industry contexts.

**Jennifer Beckett** is Lecturer in Media and Communications, School of Culture and Communication, The University of Melbourne. Her areas of research are online community management and public and community engagement. She has twenty years of experience working in marketing and communications roles, including in the music industry, as well as in digital communications and community management. Jennifer is a member of Australian Community Managers and regularly delivers presentations and workshops to industry around community management practice.

**Dr Tanja Beer** is an award-winning ecological designer and community artist who is passionate about co-designing shared spaces for the benefit of humans and nature. Originally

trained as a performance designer and theatre-maker, Tanja's work increasingly crosses many disciplines, often collaborating with landscape architects, urban ecologists, horticulturists and place-makers to inspire communication and action on ecological issues. Her most celebrated project is The Living Stage – a global initiative that combines spatial design, horticulture and community engagement to create recyclable, biodegradable, biodiverse and edible event spaces. Tanja is currently Senior Lecturer in Design (Interior/Spatial) at Griffith University.

**Ailsa Brackley du Bois** is a Higher Education Publishing Consultant with The Editorial Suite. She recently completed her second Masters degree, this one in Writing and Literature at Deakin University. Her 50,000-word thesis is titled 'Lost Spaces of Popular Theatrical Entertainment, Ballarat Goldfields, Victoria, 1850s – 1870s'. Ailsa's earlier degrees include an MA in Journalism from the University of Technology Sydney, and a BA Hons.1 in Political History from Flinders University. Ailsa lives in Victoria's Central Highlands, with her teenage daughter and three rescue cats. She greatly enjoys researching and writing cultural and theatrical history.

**Dr Angela Campbell** has researched and published work in theatre and performance that has been both practical and theoretical. She has investigated performance from the archives, site-spe-

cific theatre, the politics and poetics of place, intercultural theatre, Indigenous theatre, contemporary paradigms and practices in theatre and performance, and practice-led research. Angela's research interests have developed from fifteen years of experience as a freelance actor and theatre creator in a range of industry environments, from mainstream to independent production. She co-founded Hildegard Theatre, a company that has worked with culturally specific material and intercultural collaboration to create award-winning new work that has toured nationally and internationally.

**Elena Carapetis** is a NIDA acting graduate and the former Resident Artist at State Theatre Company South Australia (STCSA). Her acting credits there include *Dance Nation*, *A View From the Bridge*, *After Dinner*, *Macbeth*, *Summer of the Seventeenth Doll* and *Othello*. She has performed work for Bell Shakespeare, Windmill Theatre, Sydney Theatre Company, Brink Productions, Malthouse and Belvoir, and received a Sydney Theatre Award for her performance in *Truck Stop* at Q Theatre. In 2019, Elena made her mainstage directing debut with *End of the Rainbow*.

Elena received an Adelaide Critics Award for her first play, *The Good Son*. Her second play, *Helen Back*, was shortlisted for the Adelaide Festival Jill Blewett Award. Elena was commissioned by STCSA to write Ruby Award-winning *Gorgon* and had her

plays *Sista Girl* (co-written by Alexis West) and the trilingual work *The Gods of Strangers* performed as part of the STCSA seasons. She performed her own piece titled *On Xenia* for *Dear Australia* (Playwriting Australia and Australian Plays) and wrote the monologue *Olivier* for STCSA/ ActNow's project *Decameron 2.0*.

Elena is the daughter of Greek and Cypriot migrants and currently lives on Kaurana land.

**Associate Professor Richard Chew** is Director of the Arts Academy, Federation University Australia. Richard is an acclaimed composer, pianist and conductor. Significant commissions include works for the Adelaide Festival, Adelaide Cabaret Festival, RIAus, Vienna Festival, English National Opera, Welsh National Opera, Festival of Arts and Ideas (USA), Lyndsay Quartet, Southbank Centre London, Young Vic Theatre Company, Bath International Music Festival, Huddersfield Contemporary Music Festival, Three Choirs Festival, Salisbury Cathedral and Wonderful Beast. Recent projects include conducting the Victorian premiere of his choral work *Stari Most* and original music for the documentary film *The Missing* (Wind & Sky Productions).

**Angela Conquet** is a Melbourne-based independent dance curator, consultant and editor, working across and within a multi-

plicity of disciplines, contexts and territories, locally and globally. Her twenty-year career spans two continents, Europe and Australia, and brings artistic and executive expertise in performing arts, festivals, arts leadership, publishing, arts policy and advocacy. She is the former Artistic Director/CEO of Dancehouse Melbourne (2011–20). Prior to relocating to Australia in 2011, she led the dance AIR programmes of Mains d’Oeuvres, the largest independent arts centre in Paris. She is currently the Managing Editor of *Dancehouse Diary*, a free publication connecting the body to the social and the political. She is a member of AND+/Asian Network for Dance and a recent fellow of the Saison Foundation Japan. She is currently undertaking a PhD in dance-specific curatorial practices, at the University of Melbourne.

**Associate Professor Kim Durban** trained as a teacher in South Australia, then as a director at the Victorian College of the Arts. She has built a strong reputation as director of new plays and classic texts for theatres across Australia, including Melbourne Theatre Company, Queensland Theatre Company, Playbox Theatre, La Mama Theatre and Red Stitch Theatre. In 2001, Kim was appointed Senior Lecturer in Performing Arts at Federation University in Ballarat, where productions include *Embers*, *The Northern Lass*, *Margaret of Anjou*, *Garden City Weeded*, *As You Like It* and *Machinal*. She

is currently joint Program Coordinator of the Bachelor of Performing Arts undergraduate degree.

**Rachel Fensham** is Director of the Digital Studio, Faculty of Arts, and a Professor of Dance and Theatre at the University of Melbourne. She is the author of *Movement: Theory for Theatre* (Bloomsbury, 2021) and chapters for the *Bloomsbury Companion to Dance Studies* (2019), *Transmission in Motion* (Routledge, 2016) and *Digital Movement* (Palgrave, 2015). She is founding co-editor of the award-winning book series *New World Choreographies*, for Palgrave Macmillan, and her research involves digital archives and studies of dance corporeality and theatre spectatorship.

**Chloe Flockhart** is a multi-disciplinary practitioner from regional Western Australia. Specialising in puppetry and community engagement, Chloe has had the pleasure of working with companies such as Spare Parts Puppet Theatre (co-devisor, performer and puppet-builder for their six PAWA award-nominated show, *Farm*), Barking Gecko (Puppet mentor for both critically acclaimed works *Bambert Book of Lost Stories* and *In a Dark Dark Wood*), creating a mural for WA Museum, and even doing a pop-up engagement activity for Cirque du Soleil! Multi-skilled and passionate about arts education, Chloe has performed, mentored, designed, worked on films, and built puppets and shows and works between Australia and the UK.

**Anna Loewendahl** is a theatre director, animateur, dramaturg and teacher. She trained in drama at the University of Exeter, UK, and has since made theatre in numerous countries from Zimbabwe to Indonesia, moving to Australia in 2001. Before beginning her PhD, Anna directed TransVision Theatre (2003–15), specialising in interactive theatre and large-scale community performance. Community performances include directing for Circus Oz (2013), La Mama (2011–14) and The Festival for Healthy Living (Royal Children’s Hospital, 2009–14). Anna’s current PhD is based on her interest in praxis as research and how values and valuing in unpaid-led theatre-producing companies inform dramaturgical practice.

**Edwin Lee Mulligan** is also known by his traditional name, Warrda Lumbadij Bundajarri. A poet and painter, he was born in Derby, Western Australia, and grew up in Yakanarra in the Central Kimberley. He was inspired to develop a career in the arts by his grandfather, Walmajarri artist Jimmy Pike. In 2017, he received the Shinju Matsuri Aboriginal Art Award. Edwin joined Marrugeku for *Cut the Sky* as a writer and co-devising performer and has since toured nationally and internationally with the company. *Ngalimpa* (You Are as Much a Part of Me as I Am of You) is a spoken-word and animated video work conceived by Edwin in collaboration with award-winning media artist Sohan Ariel Hayes (*Cannibal Story*, *Boorna Waanginy*).

**Miles O’Neil** is a theatre-maker, musician, sound designer, actor, director and Lecturer in Art and Performance at Deakin University. A recipient of the Australian Postgraduate Award, Miles received his PhD from the University of Melbourne in 2018. As a founding member of award-winning performance group and band the Suitcase Royale, Miles has been presented in the Melbourne, Sydney, Brisbane, Perth, Darwin, and Dark Mofa arts festivals in Australia, and internationally in multiple arts festivals in the UK, Ireland, Germany, USA, Canada and New Zealand. His most recent creative work has been the premiere of a new work, *Endings*, at the 2019 Melbourne Writers Festival and the direction of *Giant Adventure* for the 2019 Brisbane Festival.

**Dalisa Pigram Ross** is a Yawuru and Bardi woman, born and raised in Broome, north-western Australia. Co-artistic Director of Marrugeku, together with Director and dramaturg Rachael Swain, Dalisa is a dancer and choreographer with the company and has been a co-devising artist on all productions, touring extensively internationally, nationally and to remote regions of Australia. In her community, Dalisa coordinates and teaches the Yawuru Language Programme at Cable Beach Primary School and is committed to the maintenance of Yawuru language and culture through the arts and education.

**Paul Rae** is Associate Professor in Theatre Studies, and Head of English and Theatre Studies at the University of Melbourne. He is the author of *Theatre & Human Rights* (Macmillan International Higher Education, 2009) and *Real Theatre: Essays in Experience* (Cambridge University Press, 2019), and from 2015 to 2018 was Senior Editor of the journal *Theatre Research International*. He has published widely on contemporary theatre and performance, with a focus on the Asia-Pacific region.

**Abbie Victoria Trott** is a Theatre Studies PhD candidate at the University of Melbourne, where she is undertaking research into young audiences and postdigital theatre. Abbie is an experienced stage and production manager across community theatre, circus and multimedia performance. In 2016, she completed her Masters at the University of Queensland, where she examined the co-presence of live video on stage. Her interests are in digital theatre, technical theatre and theatre audiences.

**Dr Asher Warren** is a Lecturer in Theatre at the University of Tasmania. His research explores how theatre speaks to contemporary audiences, and how theatrical traditions are adapted and expanded through networked culture. His writing has been published in *Performance Research*, *Performance Paradigm*, *Australasian Drama Studies*, *Refractory: A Journal*

of *Media Entertainment*, as well in the edited collection *Performance in a Militarized Culture* (Routledge, 2018). Asher convened Performance Studies Melbourne from 2016 to 2018, and is a member of the IFTR Intermediality Working Group, Performance Studies international, and the P*S*i Future Advisory Board from 2017 to 2020.

**Dr Sarah Woodland** is a Dean's Research Fellow in the Faculty of Fine Arts and Music, University of Melbourne. She has over twenty-five years of experience as a researcher, practitioner, and educator in the arts and cultural sectors in Australia and the UK, with a particular focus on engaging communities and groups from diverse social and cultural backgrounds, and those with experience of the criminal justice system.

**Dr Jane Woollard** is Head of Theatre and Performance, School of Creative Arts and Media, University of Tasmania. She has directed many productions and has mentored emerging writers, performers, designers and directors. As a writer-director, Jane makes theatre which brings contemporary and historic material into a speculative relationship. *The Hammer of Devotion* (1994) was a playful exploration of medieval writers, *Aelfgyva* (2003) explored the Bayeux Tapestry, and *Prophet and Loss* (2009) juxtaposed grief stories with laments from the Book of Isaiah. Her recent research investigates colonial actresses. *Miss W Treads* (2017) was an exploration

of actress Eliza Winstanley, and *Ghosts of the Olympic Theatre* (2019) investigated the performers and repertoire of Launceston's early theatre.