

Next Wave
3—20

Festival
May 2018



Welcome

Martin Foley
The Minister for Creative Industries

If you are interested in seeing what's next for our creative state – it's time to experience the Next Wave. The festival sees our state's emerging artists come to the fore. Prepare to be challenged, awe-struck, intrigued and energised. Traversing art forms and creative terrains, the festival celebrates visual art, music, dance, live art, theatre and performance.

Next Wave gives a new generation of artists the exposure they deserve and the Victorian Government is proud to get behind it.

Message from
The City of Melbourne

Catch the new generation of creativity at Next Wave, Australia's leading festival which showcases some of our brightest and boldest creatives and artists. Explore important issues of our time, like climate change, sustainability and the environment, presented in adventurous and challenging ways at a range of venues across the city.

The City of Melbourne is proud to support Next Wave and help bring diverse new voices to our city.

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

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

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

How to book

Online at nextwave.org.au

By telephone on (03) 9329 9422 during business hours.

At the venue one hour prior to the event starting, unless sold out.

Please note that shows can and do sell out, so avoid the stress— book early! Unless otherwise specified, online ticket sales will end two hours prior to a performance start time. Entry to free events is subject to venue capacity and at the discretion of venue staff.

In an effort to be as paper free as possible, Next Wave asks that patrons do not print their tickets at home. Save yourself the time, effort, paper and ink and simply turn up! Just bring some photo ID to verify your identity.

Green Tickets

Did you know that over 60% of greenhouse gas emissions related to festivals are generated by people travelling to and from events?

Green Tickets provide a 25% discount off the full advertised ticket price of selected performances, if you travel to the show in an environmentally friendly way. Check out the prices in this guide and remember to show proof of transit at the venue upon arrival.

Pricing and Refunds

Most prices in this guide are listed as Full/Concession. All events in the Next Wave program are general admission. The advertised ticket price includes all booking fees. Credit card or transaction fees may apply when booking through partner providers.

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

All ticket sales are final; Next Wave regrets that it is unable to facilitate exchanges or refunds once a purchase has been processed.

The information contained in this guide is correct at time of printing (February 2018). For the most up-to-date information, please visit nextwave.org.au

#nextwave18

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[f Next Wave](https://www.facebook.com/NextWave)

[✉ Sign up to our Pegboard e-news at nextwave.org.au](mailto:Sign up to our Pegboard e-news at nextwave.org.au)

Next Wave is committed to making our activities and Festival as inclusive as possible for everyone to enjoy.

We use a range of venues and spaces and encourage you to call or email us if you have any questions about accessibility or would like to discuss your requirements with us.

A note from Next Wave

“The past is set in daylight, and it can become a torch we can carry into the night that is the future.”

— Rebecca Solnit, *Hope in the dark*

Festival information

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

- Large print PDF, RTF and Word files of this program
- An audio version of this program
- Videos in Auslan
- A Next Wave Festival 2018 Access Guide

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

Booking tickets

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

Companion and Carer Cards

Companion and Carer Card holders qualify for concession priced tickets. Companion Card holders also receive a complimentary ticket for their companion. To book, please call (03) 9329 9422 during office hours or email ticketing@nextwave.org.au. The companion ticket must be booked at the same time as the purchased ticket.



National Relay Service

We're Relay Service friendly! Contact the National Relay Service on 133 677 or via relayservice.com.au, then ask for 03 9329 9422 during business hours.



Access symbols

Look out for these symbols throughout this program and on our website to indicate the accessibility of each event. Information about accessible events can be found at nextwave.org.au.



Wheelchair access



Assistive listening



Audio description



Tactile tour



Auslan interpreting



Relaxed performance



Open captioning



No music or dialogue



Fully subtitled or minimal dialogue; some background music and/or sounds



Partly subtitled or includes dialogue, background music and/or sounds

We are in the fastest times, at our most interconnected, most divided and our most volatile. Unbridled antagonism marks our moment – anxiety is high. In making and reflecting on this Festival together we have been reckoning with how the transformative power of this fiery time could be harnessed, especially when gaslighting and grandstanding are such effective distractions. As they unfold over the three weeks of Next Wave Festival 2018, each project pulses as part of a rumbling movement, destabilising the systems and structures that we previously took for granted. Starting with the body, it spreads into our communities and shakes the scaffold that props up democracy in a neoliberal world.

In crisis there is opportunity.

We are the result of our ancestor's wildest dreams. But how do we carry forward what we have inherited in a world which seems only interested in our individuality and what can be extracted from it?

To begin to answer this question, we are taking a big step back. This Festival, we look to planetary cycles – the movement of the earth – to mark the rhythm. An offering each sunset makes space for us to gather and practice ways of doing things together, because the time has passed to be a passive observer. A veil has been lifted and we can no longer claim ignorance. Many voices that have been silenced are now being heard.

This is an invitation to revel with us, in the exhilarating sensation of listening.

—
 Georgie Meagher Director & CEO
 Erica McCalman Creative Producer

Ritual



Ritual



Ritual



Ritual

14

Set to the rhythm of the sun, we start by paying our respects to Country and Elders before setting off on our pilgrimage across the Festival. Each day of Next Wave, a new artist leads us through a new Ritual.

Next Wave Festival 2018 is a collection of opposing energies: revealing unfinished business, cause for celebration and forces to be reckoned with. At its heart is this daily gathering where simple gestures mend divides.

Say a prayer, share a cup of tea, burn, weave, dance, make offerings. Connect, strengthen, transform and reflect. Begin at Blak Dot Gallery at 5.31pm on Thu 3 May, and go from there.

Follow #nwrítual each morning to discover the next location and artist.

Sunset Ritual Times

3 May	5:31pm
4 May	5:30pm
5 May	5:28pm
6 May	5:27pm
8 May	5:25pm
9 May	5:24pm
10 May	5:23pm
11 May	5:23pm
12 May	5:22pm
13 May	5:21pm
15 May	5:19pm
16 May	5:18pm
17 May	5:17pm
18 May	5:17pm
19 May	5:16pm
20 May	5:15pm

5:31 5:30

5:28 5:27

5:25 5:24

5:23 5:23

5:22 5:2

5:19 5:18

5:17 5:17

5:16 5:15

Performance



Performance



Performance



Tough decisions must be made, but at the end of the day we've all got to eat. *Crunch Time* is a performative dinner party designed to model the processes of democracy. Seated around a projector-mapped dining table, participant diners use interactive tools to vote for every ingredient used in an elaborate meal. Viewed via live-feed video from a nearby kitchen, a guest chef prepares real food in response to demand.

But we're not using master chefs here – instead, each performance will nominate individuals from public positions of leadership. Public figures will take their turn to cook up requests from the dining room with dangerously unpredictable results. Though the popular vote can be hard to swallow, the voice of the people will reign supreme.

A Next Wave x Metro Arts
co-commission in association
with Darebin Arts Speakeasy

Dates
3–12 May
Tue–Fri 7pm
Sat–Sun 12.30pm & 7pm

Venue
The Waratah Room,
Darebin Arts Centre

Duration
2.5hrs

Tickets
\$40 / \$35

Hashtag
#crunchtimeshow

Access
Auslan-interpreted
performance 8 May 7pm



Presented in association with
Darebin Arts Speakeasy

Dates
3–8 May
Thu 4pm–10pm
Fri–Mon 12pm–10pm
Tue, 12pm–7pm

Venue
Main Theatre,
Darebin Arts Centre

Duration
45min, every 15min

Tickets
\$18

Hashtag
#SEER

Access



What would you do if you had a choice between living or losing yourself to the darkness? Part two of a trilogy by experimental theatre artist and stage designer House of Vnholy, this poetic interpretation of Edgar Allan Poe's short story *Shadow – a Parable*, navigates through time and space, and the dark depths of the theatre.

Stark and gothic, this intimate, immersive performance installation offers a meditation on silence, absence and transcendence. The celebration of secular rituals and the religious iconography of death and dying are contemplated through potent visual imagery and a haunting vocal and sound composition.

Crunch Time Nathan Sibthorpe



Image: Sean Dowling

SEER House of Vnholy



Image: Ryan Wheatley

Gorging on hormones, a coven of trannies launch a terrorist attack on the body, rewiring the circuitry of sex and resistance. But when the lights come up and the anaesthetic wears off, the consequences of disrupting the hardware of gender become painfully apparent.

Interrogating contemporary transgender realities, performance collective Embittered Swish (Romy Fox, Mossy 333, Bobuq Sayed, Mick Klepner Roe) returns to the stage with a dark gesture to a near future. Fuelled by an urgent eroticism, *Estrogenesis* fuses movement, lyricism, video and live sound art to tell a story of body hacking, shape-shifting, ostracism and the allure of teetering on the edge.

Dates
8–13 May, 7.30pm

Venue
Brunswick Mechanics Institute

Duration
60min

Tickets
\$28 / \$23

Hashtag
#estrogenesis

Access
Auslan-interpreting
incorporated into performance



Presented in association with
Melbourne Knowledge Week

Dates
9–12 May, 7.45pm
12–13 May, 2pm

Venue
The Stables, Meat Market

Duration
70min

Tickets
\$28 / \$23
Green Tickets 9 May

Hashtag
#richandfam

Access
Auslan-interpreted
performance 13 May 2pm



Dinner party drama turns tech-rave apocalypse.

David Jones values a full-time job and a gym membership, and is having an affair with Clare Martin. Maree prefers to do her shopping online and has a drinking problem. Jimmy has just returned from the other side. Sarah is a mute teen goth who likes welding. This performance will start in a living room and end in the deepest reaches of the black hole that is the internet. #yolo

This poetically absurd modern drama takes our most familiar truths and our most popular aspirations to a level of strangeness beyond comprehension – a point of no return. Gillies leads a team of stellar performers through an algorithm to understand the increasing role predictive technologies play in our day-to-day lives.

Estrogenesis Embittered Swish



Image: Myles Pedlar

Lifestyle of the Richard and Family Harriet Gillies



Image: Jack Toohey

Two performers, one baby. One life, one choice. Your hosts, Kerensa and Yuhui, are both women of childbearing age. One is a mother. The other is not. Both are acutely aware this single decision has the power to alter the course of one's entire life.

This compelling live performance slips between the autobiographical and the absurd, the banal and the surreal, the conversational and the theatrical. Amidst chaos and control, restraint and rebellion, a baby watches the performance unfold from his throne. Drawing on their interest in domestic ritual, Diball and Ng-Rodriguez invite you in and offer morsels to share. Partake in their candid response to the pressures of being a good woman, a bad mother, becoming our mothers and what it means to have children. Or not.

Presented in association with
Darebin Arts Speakeasy

Dates
9–13 May
Wed–Sat 6.30pm
Sun 12pm & 6.30pm
Venue
Studio 2, Northcote Town Hall
Duration
60min
Tickets
\$28 / \$23
Green Tickets 9 May 6.30pm
Hashtag
#bbcake18
Access
Relaxed performance
13 May 12pm



Presented by Arts House

Dates
9–12 May
Wed–Fri 6.30pm
Sat 5.30pm
Venue
Arts House
Duration
50min
Tickets
\$20 / \$15
Hashtag
#exhaleblackbirds
Access



Baby Cake Kerensa Diball & Yuhui Ng-Rodriguez



Image: Nura S

Exhale Black Birds



Image: Emele Ugavule

Two artists got on a cargo ship and retraced one of the routes of the Transatlantic Slave Triangle – from the UK to Ghana to Jamaica, and back. Their memories, their questions and their grief took them along the bottom of the Atlantic and through the realm of an imaginary past. It was a long journey backwards, in order to go forwards.

This show is what they brought back.

salt. is about grief, ancestry, home, forgetting and colonialism. It's about where colonial history exists in the everyday, the politics of grief, and what happens inside Selina's head whenever someone asks 'Where are you from?' and won't take Birmingham or her mum's uterus for an answer. It's about being part of a diaspora.

salt. creates a space for us to talk about all of these things, to see where we fit and to think about the changing and healing that is still to come.

Presented by Arts House

Dates

9–12 May

Wed–Sat 8pm

Venue

Arts House

Duration

75min

Tickets

\$30 / \$20 / \$15

Hashtag

#saltselinathompson

Access



Presented in association
with The SUBSTATION

Dates

9–13 May

Wed–Fri 7.30pm

Sat 4pm & 7.30pm

Sun 6.30pm

Venue

The SUBSTATION

Duration

75min

Tickets

\$28 / \$23

Green Tickets 9 May 7.30pm

Hashtag

#ladyexample

Access

Auslan-interpreted

performance 11 May 7.30pm



Lady Example is a dance – of bodies, words, and women.

Created and performed by Alice Dixon, Caroline Meaden and William McBride, with an ensemble of artists, *Lady Example* undertakes a deranged and exquisite stocktake of our histories and mythologies to propose a litany of new, glorious, shuddering worlds. Combining contemporary dance, text and theatre, this tender and sly performance considers the historical and contemporary feminine – on our stages, on our screens, and in the performance of everyday life – looking at the lady examples that made us, and the lady examples we are making still.

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salt. Selina Thompson Ltd



Image: Richard Davenport

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Lady Example Slow, Smallened & Son



Image: Mischa Baka

As climate change wreaks havoc on the planet, so too it inflicts turmoil on our psyche. Bureau of Meteoranxiety (BoMa) is here to help.

In this future-focused live art experience, artists Alex Tate and Olivia Tartaglia create an agency designed to address symptoms of climate change fear. Expose your woes to experimental visual therapies and sensory remedies. Beware of technical glitches and hyperbolic emotional responses – BoMa is in beta phase. Bringing ecoanxiety into sharp view, this immersive, thought-provoking work offers participants new language and coping strategies to help stay above the metaphorical and literal flood line.

Dates
10–19 May
Tue–Sat 1pm–7pm
Venue
BLINDSIDE & Campbell Arcade
Duration
45min
Tickets
\$20
Green Tickets 15 May
Hashtag
#boma18
Access
Auslan-interpreted
performance 17 May 7pm
♿ oc 6g

A Next Wave x PICA
co-commission in association
with Darebin Arts Speakeasy
Dates
10–13 May, 8pm
Venue
Studio 1, Northcote Town Hall
Duration
50min
Tickets
\$28 / \$23
Green Tickets 13 May 8pm
Hashtag
#jupiterorbiting
Access
♿

Independent creator and performer of Kalkadoon heritage, Joshua Pether, takes us on a sci-fi adventure that opens up a new world filled with surreal and fantastical realities – questioning perceptions of what is real and what is not.

In his second solo work, Pether combines movement, sound and video to negotiate the hazy boundaries between fantasy and reality, myth and truth. Charting experiences of isolation and distance, this performative dance work negotiates personal identity and body politics. Throughout the piece, performer and audience develop a shared bond that explores perceptions of mental health, our relationship with trauma and our capacity for empathy.

Bureau of Meteoranxiety Olivia Tartaglia & Alex Tate



Image: Michael Tartaglia

Jupiter Orbiting Joshua Pether



Image: Aaron Webber. Courtesy Perth Institute of Contemporary Arts (PICA).

Just when you thought you'd seen it all, Danielle Reynolds embarks on a humorous and sincere investigation into the world of "canine freestyle" – or freestyle dog dancing. A performance that is shared equally between dog and handler, this popular contemporary dog sport incorporates impressive agility and obedience training alongside choreography, costume and music.

Working alongside participants and their dogs in the lead up to this performance, Reynolds sets up a micro arena to present a meta spectacle; offering a sensitive exploration of the motives behind this peculiar but ultimately heartfelt pursuit. In a glittering display of anthropomorphism, Reynolds' work highlights the intimate and instinctive connection between humans and dogs while delighting in the absurdity and the spectacle of this niche art form.

Dates
11–12 May
6pm & 8.30pm

Venue
Testing Grounds

Duration
60min

Tickets
\$20 / \$17

Hashtag
#caninechoreo

Access
• Auslan-interpreted performance 12 May 6pm
• The 6pm performance on Friday 11 May will feature an integrated descriptive commentary for people who are Blind or have low vision



Presented in association with The SUBSTATION

Dates
16–20 May
Wed–Fri 7.30pm
Sat 4pm & 7.30pm
Sun 6.30pm

Venue
The SUBSTATION

Duration
60min

Tickets
\$28 / \$23
Green Tickets 19 May 4pm

Hashtag
#apokalypsis

Access
Auslan-interpreted performance 18 May 7.30pm



While the world spews forth an unrelenting stream of doom and despair, *Apokalypsis* sees four performers take on the task of presenting 100 historical disasters in 60 minutes. Beginning with the Big Bang and hurtling through a quick-fire stream of events that have edged us into the Anthropocene, this theatrical flip-book presents a narrative of the world as one of repeated annihilation and renewal.

As history speeds towards the present day and energy and resources diminish, what emerges is a hallucinogenic vision of a world on the brink of collapse, and a searing indictment of denialism at this extraordinary moment in Earth's history.

Canine Choreography Danielle Reynolds



Image: Kirsty Macafee, Dog: Fergus Maling

Apokalypsis Zak Pidd & Charles Purcell



Image: Sarah Walker

Welcome to *Future City Inflatable*, an imaginary landscape formed by all who inhabit it. Both immersive and spectacular, *Future City Inflatable* is the nostalgic rediscovery of past architectural speculations of future utopias and dystopias. In this durational dance piece, Davies and Heyward look to the experimental and radical architecture movements of the 1960s and 1970s, using choreography to transform these unmade designs into living processes for growth, change, caution and fantasy.

Performers and viewers are transported through a hypothetical superstructure that re-configures the present and suggests alternative structures of intra-action. As we hurtle ahead at an increasingly rapid and unbalanced pace, *Future City Inflatable* takes time to look back, to make space for going on differently.

A Next Wave x Dancehouse
co-commission

Dates
16–20 May
Wed–Fri 5.45pm
Sat & Sun 3pm
Venue
Industrial School,
Abbotsford Convent
Duration
3hrs – Audience may come
and go as they wish
Tickets
\$15 / \$10
Hashtag
#futurecityinflatable
Access



Presented in association
with Darebin Arts Speakeasy

Dates
16–20 May
Wed–Sun 7.30pm
Venue
Main Hall, Northcote Town Hall
Duration
60min
Tickets
\$28 / \$23
Green Tickets 17 May
Hashtag
#miwi
Access
Audio described performance
and tactile tour 20 May



As Mother Nature's fate hangs by a thread, we find ourselves scrambling for a lifeline. Though sometimes tangled, the connection back to our ancestry might just hold the answer. 'mi:wi' refers to the invisible ties we have to our past and future, people and country. In this arresting dance-based work, choreographer and dancer Taree Sansbury thoughtfully re-connects three Indigenous women through the practice of traditional Ngarrindjeri weaving.

Looking back and moving forward with a growing sense of urgency, *mi:wi* speaks to the impact of climate change on ways of life while emphasising the importance of the passing on of culture to future generations. With one eye on the future and the other on the past, Sansbury weaves strands of timeless Indigenous wisdom through the fragmented madness of our times.

Future City Inflatable Ellen Davies & Alice Heyward



mi:wi Taree Sansbury



Featuring performer Harrison Ritchie-Jones and his mother Jen Ritchie-Jones, this contemporary dance work sees a mother (an untrained dancer) and her son (a professional dancer and choreographer) perform together for an intimate audience. After 24 years, the two have come together in the last 14 months to embark on a new journey, stepping into unknown creative territory with each other.

Using multiple disciplines to engage with their relationship in new found platforms, *Shimmer of the Numinous* emphasises the subtle exchange of knowledge between mother and son and celebrates the pair's relationship while challenging the function of dance.

Dates
16–19 May
Wed & Sat 8.30pm
Thu & Fri 6pm & 8.30pm
Venue
Brunswick Mechanics Institute
Duration
60min
Tickets
\$28 / \$23
Hashtag
#shimmerofthenuminous
Access



Dates
16–18 May, 3pm–7pm
Performances 6pm–7pm daily
Venue
The Supreme Court
Library Precinct
Tickets
Free
Hashtag
#intestineinmyeye
Access



The law library is a bodily organ – pumping, breathing, feeding law and language. Located at the heart of the Supreme Court of Victoria building, the vast, domed law library is surrounded and embraced by the legal system. But what symbolic meaning, what power, what particles of law are contained by the dome? By this heart, lung, breast?

Here, performance artist and writer Rosie Isaac takes up the fundamental legal principle of precedent as a strategy for thinking about accumulation, inheritance and the embodied experience of the artist as legal subject. Moulded through writing, research, time and a series of conversations, the work emerges from a place of avowed legal ignorance. Isaac's artist book and accompanying performances take a microscopic view of the law as social construct; identifying and digesting its structures and systems like food passing through the intestinal tract. Slipping, turning, wobbling, *Intestine in my eye* refuses the linearity of legal logic, finding echoes of the law in the library, the hotel room, the body and the chemical processes that underpin them all.

Shimmer of the Numinous Harrison Ritchie-Jones & Jen Ritchie-Jones



Image: Harrison Ritchie-Jones & Jen Ritchie-Jones

Intestine in my eye Rosie Isaac

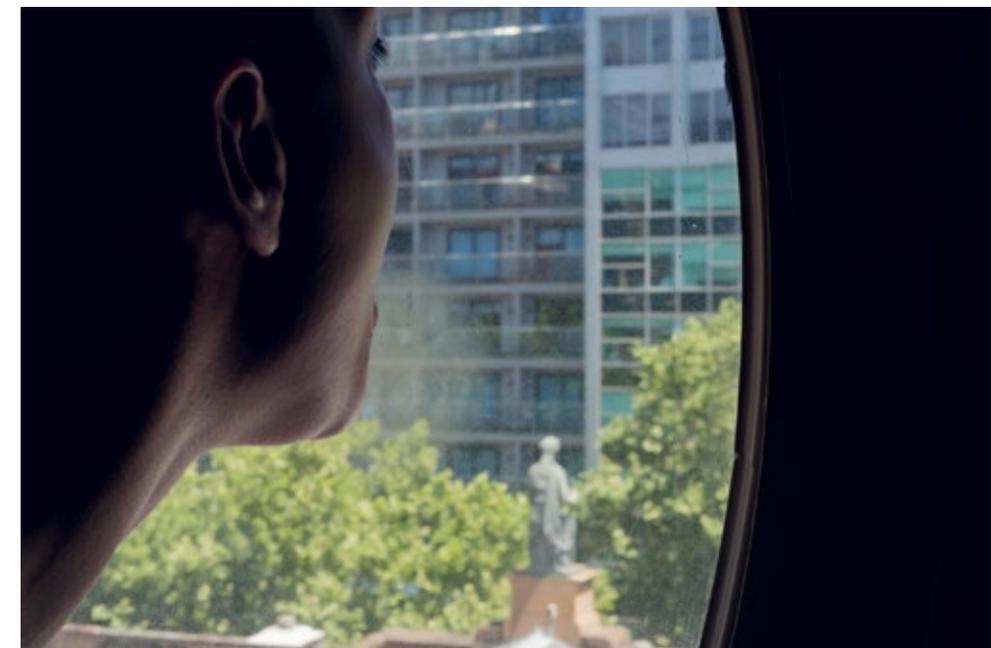
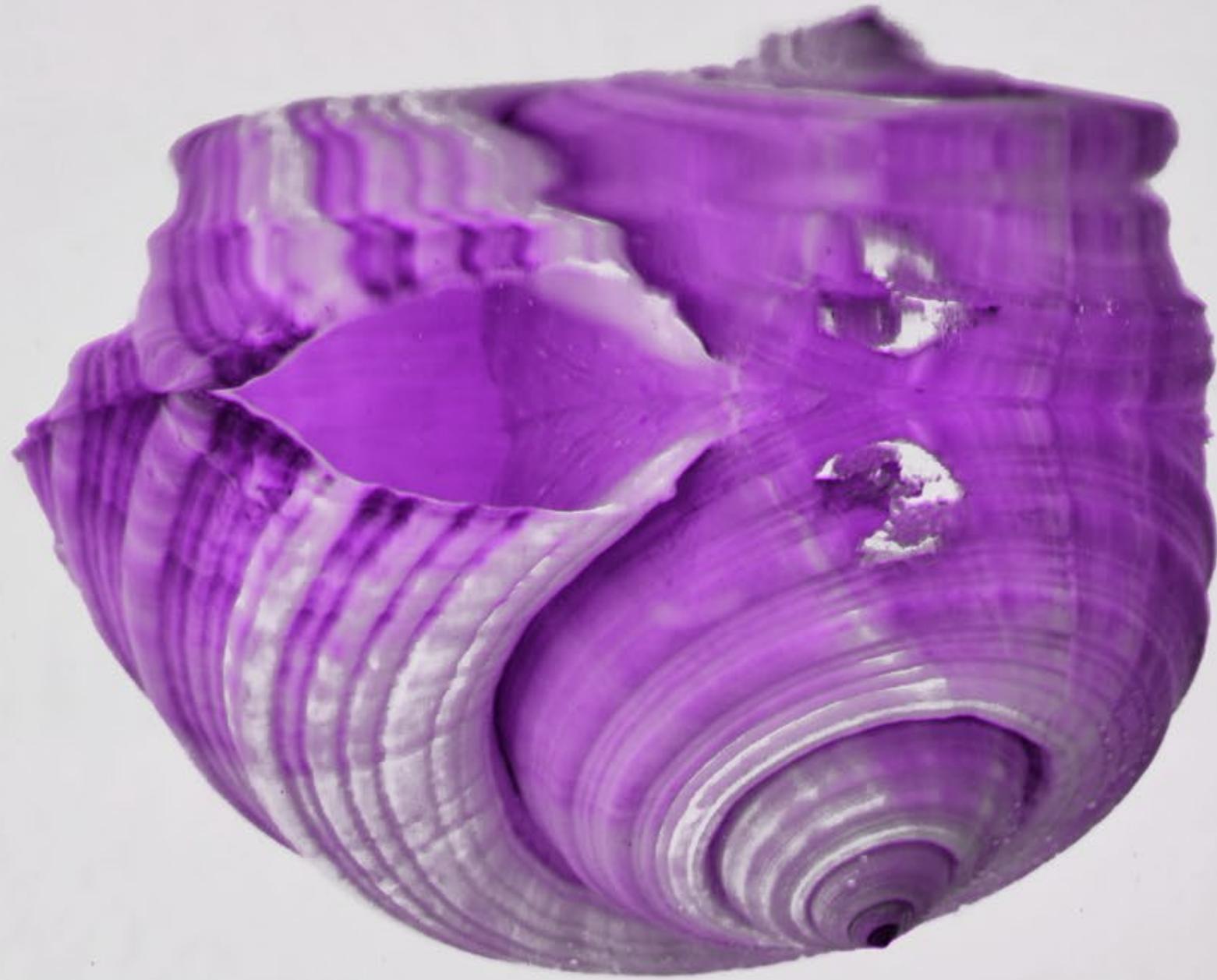


Image: Christian Capurro

Exhibition



Exhibition



Exhibition



Along with culture and tradition, memories and trauma are also passed down to the next generation, shaping who we are. A story told through a narrative of Indian miniature paintings with sound, video and prose, *Bloodlines* addresses the unacknowledged history and experiences of women taken from South India to South Africa as indentured labour during the late 1800's and throughout the early 1900's.

Tricked onto vessels, and often raped and abused on board before being mistreated on the sugar cane plantations they were sent to, these women buried their stories beneath years of shame, intergenerational trauma, and loss of culture. Simpson journeys with her mother to search for historical information through disappearing oral histories, from their own matrilineal heritage. By sharing these harrowing experiences, Simpson affords them a rightful place in history.

Dates
3–20 May
Thu–Sat 12pm–5pm
Sun 12pm–4pm
Venue
Blak Dot Gallery
Tickets
Free
Hashtag
#bloodlines
Access
• A multi-site audio described tour for people who are Blind or have low vision will take place on Sat 19 May
See website for details
• Auslan-interpreted Artist Talk 9 May



A Next Wave x ACE Open x Firstdraft co-commission

Dates
3–20 May
Mon–Sat 10am–4pm
Sun 20 May 10am–4pm
Chapter House Lane:
3 May–30 June
Performances
5 May 5.30pm,
St Heliers Street Gallery
18 May 6.30pm
Chapter House Lane
Venue
St Heliers Street Gallery,
Abbotsford Convent
and Chapter House Lane
Tickets
Free
Hashtag
#daydreamerwolf
Access
Auslan-interpreted
performance 5 May 5.30pm



How is it possible to understand the trials and realities of the refugee experience? In this cross-disciplinary exhibition, artist and award-winning poet Elyas Alavi documents his experiences through personal, playful and mythological lenses. Evoking issues of identity, memory, migration and displacement, he offers a deeper understanding of his trials as a Hazara refugee, artist and migrant to Australia.

Here, Alavi finds a new voice in the English-speaking world through expressive installations that reveal unseen experiences of Afghan minorities, offering a compellingly rich and faceted take on his extraordinary life experiences. Comprising artefacts, painting, poetry and video, the exhibition will be accompanied by collaborative performances with Alavi performing his poetry alongside local experimental musicians.

Bloodlines Sancintya Mohini Simpson

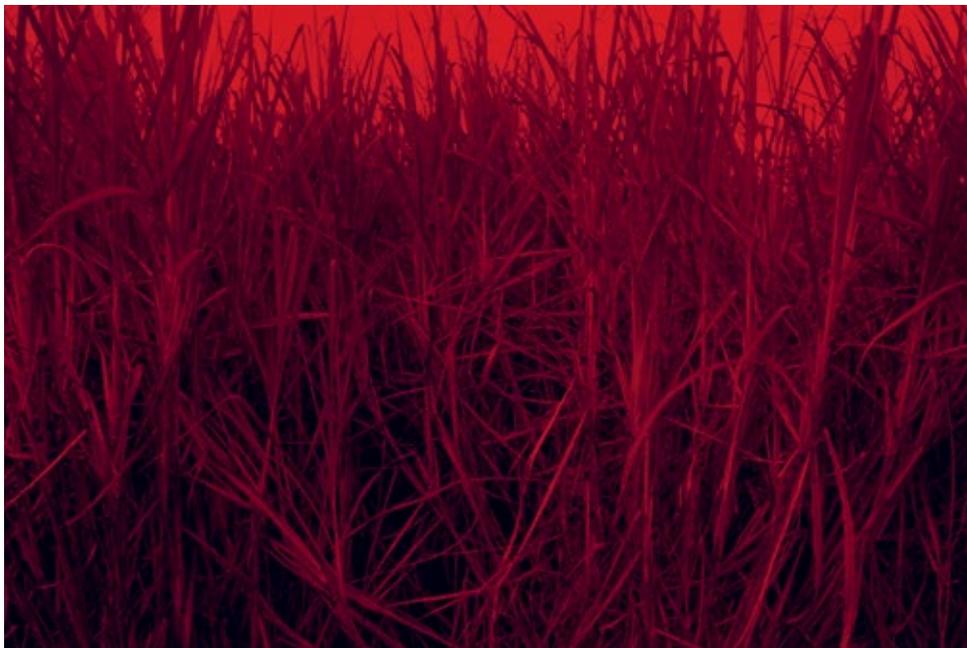


Image: Sancintya Mohini Simpson, *In Fields of Cane* (video still), 2018.

Daydreamer Wolf Elyas Alavi



Image: *Where is home land?* 2017. Image courtesy Sam Roberts

Once again, the wisdom of First Peoples cuts through illusion to remind us of the bigger picture and warn us of the error of our ways. Revealing the harsh but necessary truth about where the path of human civilisation is heading, ancestors, elders and country possess the tools to guide us through the civilised psychosis that is modern living.

Across two sites (sunset and sunrise), sculpture, projection and sound are used to analyse the often destructive nature of city life, underlining the inherent responsibilities we each have to halt the damage that threatens both our country and our wellbeing. Told through a series of traditional totemic shields (reimagined in large-scale sculptural form), this is a wake-up call from the misguided pull of the rat race.

Dates
Blak Dot Gallery:
3–20 May
Thu–Sun from sunset
Testing Grounds:
4–20 May
Wed–Sat 10am–6pm
Venue
Blak Dot Gallery and
Testing Grounds
Tickets
Free
Hashtag
#NotGoodPlace
Access
• A multi-site audio described
tour for people who are
Blind or have low vision will
take place on Sat 19 May
See website for details
• Auslan-interpreted Artist Talk
9 May



Presented in association
with The SUBSTATION
Dates
4 May – 16 June
Tue–Sat 11am–5pm
Venue
The SUBSTATION Gallery
Tickets
Free
Hashtag
#shireentaweel
Access
Tactile tour 5 May



Look beyond the cities and the headlines and you'll see that Islam isn't new in Australia. Tracing back to the mid-1800s, the presence of Islamic cameleers or "Ghans" in outback Australia led to more than just train tracks and the supply of goods across arid rural terrain – the sacred sites and prayer spaces they left behind tell stories that resonate today in contemporary Muslim Australia.

Guided by a strong sense of discipline and tradition, Shireen Taweel's installation of copper, light and sound charts the history of the country's mosques. Inspired by remote Australian landscapes and Islamic decorative arts, Taweel's approach is rooted in cross-cultural dialogue and consideration of sacred and secular spaces. The resulting work is a delicate and meditative intersection of past, present and future.

Not Good Place Adam Ridgeway & Josh Muir



Image: Josh Muir

tracing transcendence Shireen Taweel



Image: Shireen Taweel

Devotion, attachment and an unrelenting wet permeate Athena Thebus' exhibition of video, sculpture and sound. The camera follows two cousins as they negotiate their separate but intertwining passages and mythologies. Although distinct from one another, each is deeply influenced by their Filipina mother. Moods shift tidally, a sleepy volcano awakens.

Channelling Sappho through fragments of punished desire and pride, the Sydney-based sculptor and film-maker brings together her blood and "chosen" family to traverse notions of queerness, Catholicism, and Filipina femininity. Ricardo Morales-Arevalo appears as talent and muse, while club music producer Marcus Whale (Black Vanilla, Collarbones) and Jess Lavelle (Jikuroux) collaborate on the original score.

[B-Sides Party](#)
19 May 5pm-11pm
[Dates](#)
5-20 May
Wed-Sat 10am-6pm
[Venue](#)
Testing Grounds
[Tickets](#)
Free
[Hashtag](#)
#DWDG
[Access](#)



Presented in partnership
with PACT
[Dates](#)
4-6, 12 & 13, 19 & 20 May
[Venue](#)
Various - check website
for details
[Tickets](#)
Free
[Hashtag](#)
#OnTheBorderofThings
[Access](#)
Film can also be viewed
outside of the ute



An artist and a fruit picker take off on a road trip. They're blood, but not close. Similar, yet with very different ideas about life. As they hit the road, you're invited along for the ride. Presented in three parts across three separate locations, *On the Border of Things* sees artist James Nguyen share a drive with his uncle, Ai - himself an artist who makes a living by picking fruit in regional Australia. Like James' parents, Ai attempted to flee Vietnam back in the eighties. But in contrast, free-spirited Uncle Ai isn't interested in this idea of being the "good new Australian" as they are.

Viewed from the driver's seat of an old ute, the documentary is a playful and refreshingly candid take on the classic road trip trope.

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Deep Water Dream Girl Athena Thebus



Image: Athena Thebus

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On the Border of Things (Part Two) James Nguyen & Nguyen Cong Ai



Image: James Nguyen and Nguyen Cong Ai

Far from neutral, architecture often represents certain dominant groups at the exclusion of others. Melbourne-based curator and writer Amelia Winata presents *Wayfind* in an attempt to awaken the viewer's consciousness to question the deeper narratives at play in our built environment.

Through a series of new commissions by Australian artists – Jessie Bullivant, Dean Cross, Debris Facility, Brian Fuata, Shannon Lyons and Spence Messih – *Wayfind* presents new perspectives on the political and social aspects of architecture that are often ignored: neo-liberalism, colonialism, heteronormativity and gender specificity. Held in a former council-run child and maternal health centre in Fitzroy North's Edinburgh Gardens, the exhibition features site-specific installations, interventions and improvised performance works – designed to connect audiences to the indirect and not so subtle politics inherent in everyday architecture.

A Next Wave x West Space
co-commission

Dates
6–20 May
Wed–Sun 12pm–6pm

Venue
Emely Baker Building,
Edinburgh Gardens

Tickets
Free

Hashtag
#wayfind

Access



Presented by Arts House

Dates
8–12 May
Tue–Fri 9am–9pm
Sat 6pm–midnight

Venue
Arts House

Tickets
Free

Hashtag
#motherlandnw

Access



In *M/other Land*, multi-disciplinary artist Roberta Rich inserts, engages and navigates her diaspora African identity within her 'mother land' context of Southern Africa. Traversing sites of memory, history and empowerment, Rich momentarily ruptures the colonial structure in the place where Arts House lies.

Screens show the artist oscillating between sites of historical significance, memory, residence, empowerment and struggle, relating to her South African family's 'Coloured' experiences and what this construction of 'Coloured' was/is prior to, during and after the Apartheid regime. Constructing legacies from memory and histories, this process of re/ connection and self-determination tellingly highlights the nuances and complexities of contemporary African diaspora identity.

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Wayfind Amelia Winata



Image: Spence Messih, *You move (on the other side of)*, 2017. Photography: Document Photography

51

M/other Land Roberta Rich



Image: Snehargho Ghosh

Curiously journeying beyond first impressions, Luke Duncan King's illuminating exhibition shares insights into the culture and history of Melbourne's Deaf community through a series of detailed prints and intimate video portraits. Incorporating large-scale lithographic prints alongside video installation work, King's work examines themes of cultural diversity, representation, self-expression and aesthetics as they relate to the Deaf community.

Designed to break down barriers, the work presents the artist's own experiences of these issues alongside those of his community and the wider world. Along the way, King transcends barriers between the audience and the sitter, and between the Deaf and non-deaf communities – offering a window into the lives of Deaf artists and the myriad subcultures that exist within their community.

Dates
 9 May – 12 June
 Tue–Fri 12pm–6pm
 Sat 10am–4pm
Venue
 Bus Projects
Tickets
 Free
Hashtag
 #lukeduncanking
Access
 • 12 May 1pm – Auslan-led Artist Talk (no voice interpretation)
 Free, bookings required
 • 16 May 6pm – Auslan-led Artist Talk (with voice interpretation)
 Free, bookings required



Presented in partnership with Gertrude Contemporary
Dates
 11 May – 16 June
 Tue–Fri 11am–5.30pm
 Sat 11am–4.30pm
Venue
 Gertrude Contemporary
Tickets
 Free
Hashtag
 #greatmovementsoffeeding
Access



Curated by Zara Siggelkow and executed by a team of emerging and established Australian and international artists, this discursive exhibition examines the sometimes messy, always fascinating politics of emotion. Featuring work by Megan Cope (AUS), Helen Grogan (AUS), Nikos Pantazopoulos (AUS), Stuart Ringholt (AUS), Sriwhana Spong (NZ/UK) and Sue Williamson (SAF).

Observing human emotion through personal and historic lenses, each artist embarks on an exploration of emotion: asserting their own concerns and aesthetics, bound only by a willingness to provoke audiences to consider emotion's complexity. Incorporating video work, installation and photography, *Great Movements of Feeling* plugs contemporary art into wider social and political issues – in the process, reinforcing art's very significance within civic life.

I am a... Luke Duncan King



Image: Luke Duncan King, *The Green Room*, 2017. Photo courtesy and © Aaron Christopher Rees.

Great Movements of Feeling Zara Siggelkow



Image: Sriwhana Spong, *This Creature*, 2016. Image courtesy and © the artist and Michael Lett, Auckland.

Event



Event



Event



Festival Opening Party

Presented by Archie Rose

60

Come over to our place and get your Festival off to a cracking start, courtesy of our friends at Archie Rose! With tunes, drinks, art and great company, Brunswick Mechanics Institute will be your second home during Next Wave Festival 2018, so find your favourite corner and settle on in. It'll be just like a house party, if your friend lived in a heritage theatre and their bestie was a distiller.

Dates
3 May, 8pm 'til late

Venue
Brunswick Mechanics Institute

Tickets
Free

Hashtag
#nextwave18

Access



Next Wave alumni Field Theory (Lara Thoms, Jackson Castiglione, Sarah Rodigari, Jason Maling, Martyn Coutts and Anna Schoo) presents *Endless Romantica* – an homage to the recently closed Brunswick institution, Cafe Romantica. This long running 24-hour Italian diner was a much loved place where hot topics were embraced across generations, over 5am espressos and bowls of home-style spaghetti.

Throughout this non-stop, 24-hour performance broadcast, audiences are invited to join a conversation reflecting on this history while looking to the future. Have a wine, make-out, taste Field Theory's attempt at the famous 'Romeo and Juliet' pasta while speculating on gentrification, romance, late night culture and the future of a suburb in continuous change. Live on-site and online at fieldtheory.com.au

Dates
5–6 May
Sat 5.28pm – Sun 5.27pm

Venue
Brunswick Mechanics Institute

Tickets
Free

Hashtag
#endlessromantica

Access



A Next Wave x Liquid
Architecture co-commission

Dates
6 May, 3pm–1am

Venue
The Tote Hotel

Tickets
\$28 / \$23

Hashtag
#PRECOG2018

Access



If there's one place we can go to escape being a cog in the machine, it's the club. For one night only, Melbourne's iconic Tote Hotel will be completely transformed into a dance party with artists combining electronic music, sound art, performance and installation exploring non-cognitive modes of understanding and saluting the magic and mythology of the club.

Melbourne-based curators Sezzo Snot and Makeda Zucco are interested in the history of experimental dance music as a basis for revolution. From techno to house, disco to garage, jungle and hip-hop, each genre began as a form of expression for the marginalised. *PRECOG* examines the cult of the club as a type of social experiment – a utopian testing ground for the celebration of individuality and togetherness.

Endless Romantica Field Theory



Image: Lara Thoms

PRECOG Sezzo Snot & Makeda Zucco



Image: Jarred Beeler

Upholding its agenda to disrupt prevailing narratives, Azja Kulpińska and Timmah Ball's zine, *Wild Tongue*, now turns its attention to the struggles, joys and privileges of life as a creative practitioner. Through public zine-making workshops and a series of robust discussions, Azja and Timmah tackle the prickly issues faced by creatives: from navigating backstage politics to learning how to make a living from art.

Expect open dialogues about racism, ableism, misogyny, transphobia, queerphobia, unacknowledged class privilege and an understanding of their influence on mental health. Discussions and workshops are open to all. The zine will officially launch on 19 May.

Dates
 9 & 16 May, 5.30pm – 8.30pm
 Zine Workshops
 19 May, 2pm – 4pm
 Zine launch and exhibition
Venue
 Southbank Library at Boyd
 Community Hub
Tickets
 Free
Hashtag
 #wildtonguevol2
Access
 Auslan-interpreted 9 & 19 May



Dates
 12 May, 4pm
 Brunswick Mechanics Institute
 19 May, 4pm
 Testing Ground
Tickets
 Free
Access
 Auslan-interpreted 12 May



Aspiring to be a part of Next Wave Festival? Early career artists, curators, writers and producers of all disciplines are invited to join in this informal conversation introducing Next Wave's flagship development program. Offering cash, guidance and a professional development program to extend your learning and build national networks while you embark on your most ambitious project yet, Kickstart Helix is a program unlike any other. Meet Next Wave programmers, ask questions, and hear about how to put together a killer application for the *next* Next Wave.

Wild Tongue Vol. 2 – How Should an Artist Be? Azja Kulpińska & Timmah Ball

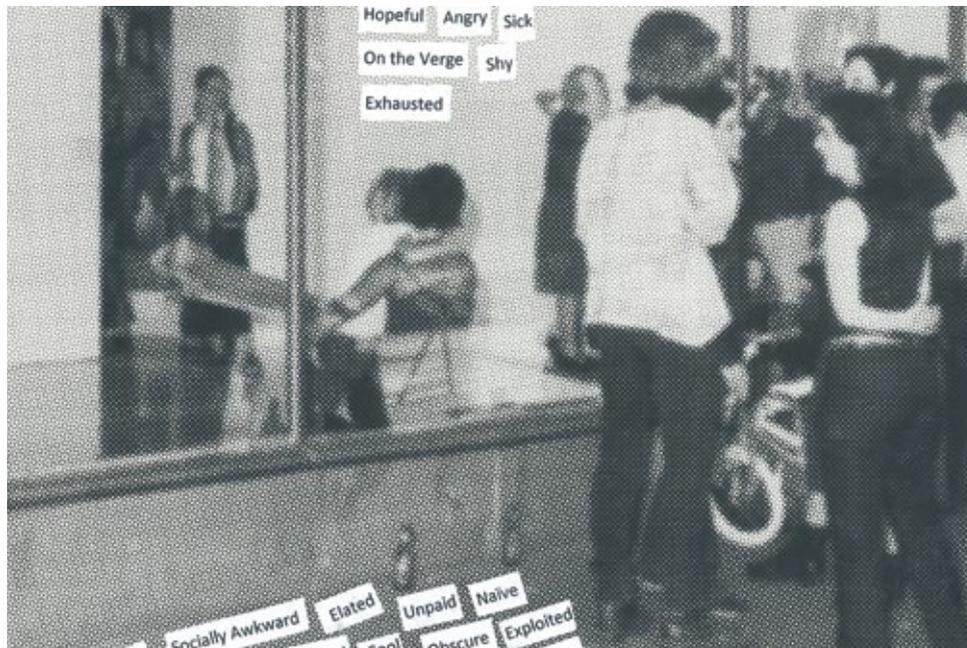


Image: Timmah Ball

Kickstart Helix Information Sessions



Image: Greg Holland

The future is here and that future is divine. It's time. Realign. Reconnect with the feminine. Come, enter the shrine of the power-intelligent feminine future. Featuring spoken word artist and storyteller DJ Sista Zai Zanda (VIC) in collaboration with Selina Thompson, Black Birds and Roberta Rich, *SANKOFA* presents an Afro-futuristic Mother's Day eve celebration of ancestry, storytelling and the divine feminine.

Get ready to dance, rapturously. To groove and shake what your mama gave you in complete surrender to the love vibration. Bear witness to the music and poetry that honours the feminine, ancestry and lineage as you embark on the four hour journey. Immerse yourself in *SANKOFA*, the ultimate Afro-futuristic experience; gliding on a sea of hypnotic, pulsating, and melodic sound waves interspersed with poetry, story and roots music.

Presented in partnership
with Arts House

Dates
12 May, 9pm–1am

Venue
Arts House

Tickets
Free, ticketed

Hashtag
#sankofa

Access



Dates
20 May, 3pm–8pm

Venue
Brunswick Mechanics Institute

Tickets
Free

Hashtag
#barriobaryo

Access



Sound system parties are more than just dancing – it's where culture is given space for public expression. In a truly collaborative performance event, interdisciplinary artists Lucreccia Quintanilla and Caroline Garcia will join forces to harness sound, performance, movement and community in a block party like no other.

First originating in Jamaica, the communal neighbourhood sound system has formed a huge part of the cultural ethos of the diaspora, creating new social and cultural spaces through sound. Inspired by the future possibilities of neighbourhood communities, Quintanilla and Garcia draw on their respective Salvadoran and Filipino cultures to present an experimental performance for all ages. Held on the final day of the Festival, this curated indoor/outdoor installation will activate multiple participatory spaces that speak to the experience of the sound system.

SANKOFA the love vibration Sista Zai Zanda



Image: Vito Mirr

BARRIO//BARYO SOUND SYSTEM Caroline Garcia & Lucreccia Quintanilla



Image: Jason Heller



Tristan Meecham

Director of All The Queens Men / Artist /
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Tristan is one of 21 creative Victorians to receive support through the Victorian Government's new Creators Fund.

To find out more about this and other Creative Victoria programs visit creative.vic.gov.au



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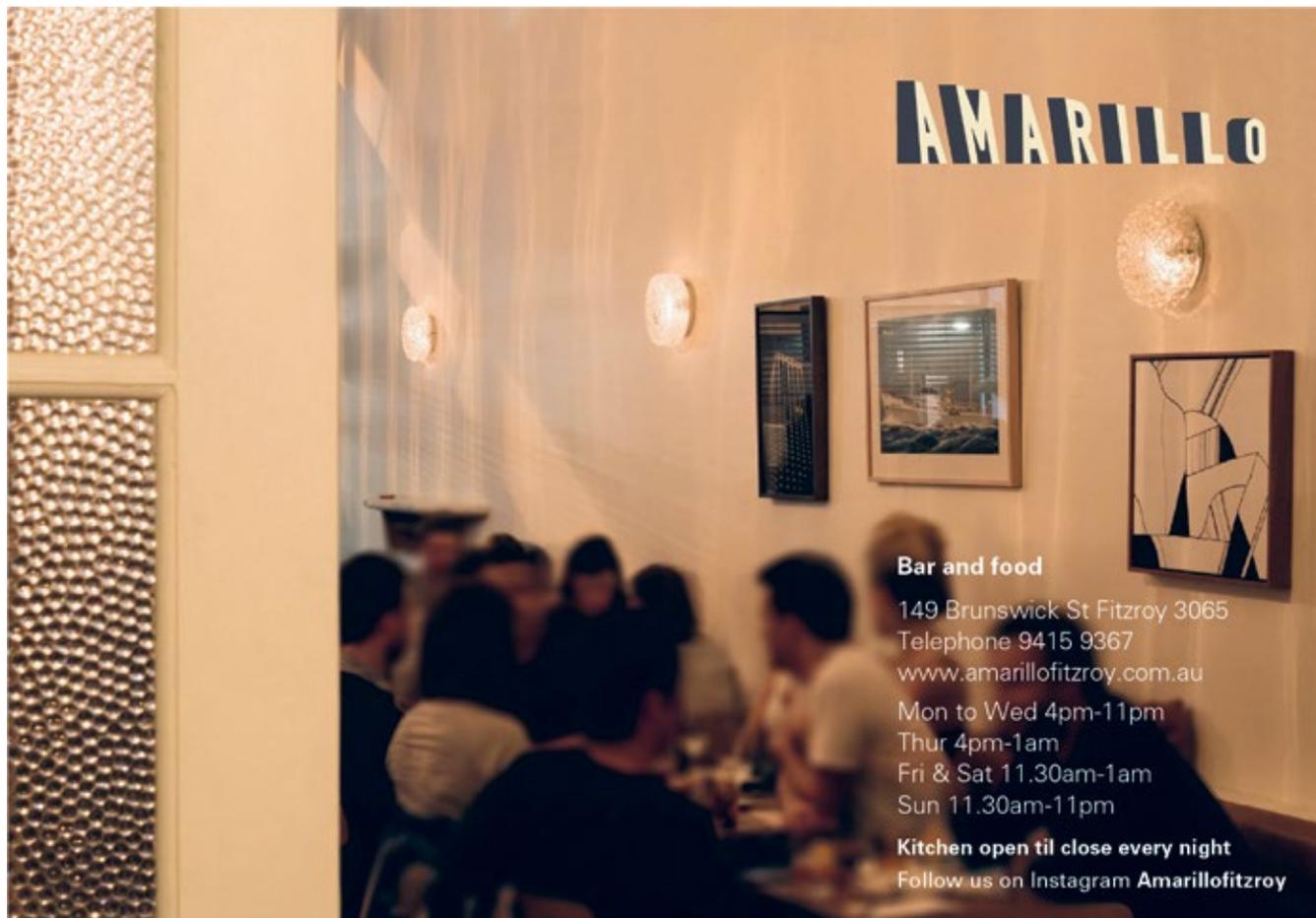
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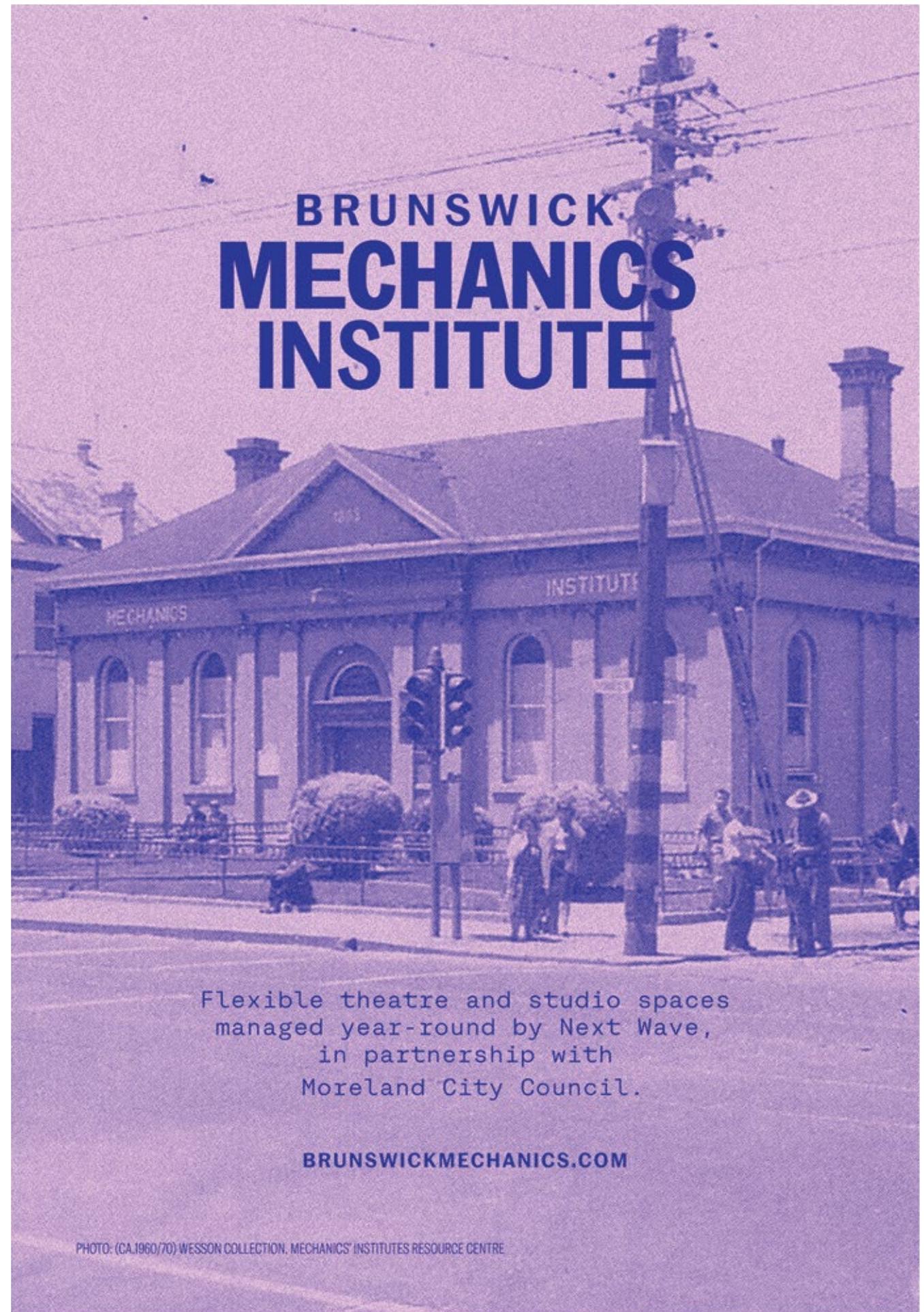
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This year's Festival will also feature across our Digital Screen Network - a digital signage platform designed specifically to showcase Melbourne's latest & greatest in the events, arts & entertainment scene.

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On the Border of Things (Part Two) in partnership with PACT has been assisted by Create NSW.

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