

PERFORMANCE REVIEW AND  
GERTRUDE PRESENT

# Contact High

20 + 27 JANUARY

*Performance Review* and Gertrude acknowledge the Wurundjeri people of the Kulin Nation as the traditional custodians of the land on which this project takes place. We pay our respects to their Elders, past, present and emerging and recognise that sovereignty was never ceded.

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CONTACT HIGH  
CURATED BY ANADOR WALSH

In line with Gertrude's commitment to supporting curatorial practice and the presentation of ambitious projects and public outcomes, the month of January will be dedicated to *Contact High*, a *Performance Review* takeover of Gertrude Glasshouse.

Coming out of a two year period where performance was primarily engaged with through the intermediaries of phone and laptop screens, *Contact High* seeks to emphasise that which is lost through digital dissemination: action and dialogue, movement and sweat, laboured breath and foot falls, audiences and performers, dancers and spectators, dramaturgy and scores.

Over the course of three weeks, six Naarm based artists will be in residence at Gertrude Glasshouse; rehearsing, workshoping and developing new or existing performance works. This residency will culminate in the public presentation of these works across two performance nights on Thursday 20 January and Thursday 27 January.

*Contact High* is interested in the transference that occurs between performers and audiences in the gallery and is a celebration of our newly regained ability to be together, performing and spectating.

Performance Night 1: 6–8pm, Thursday 20 January

Arini Byng in collaboration with Rebecca Jensen, Lilian Steiner and Rohan Rebeiro, *I felt it when you fell*, 2021  
Alexander Powers, *The Plastic Body*, 2021  
Sean Miles, *Out, in, out, in, out, in, out, in, out, in, Out, in, out, in, out, in, out, Out, out, out, out*, 2021  
Music by Amrita Hepi

Performance Night 2: 6–8pm, Thursday 27 January

Rebecca Jensen with dancers Enzo Nazario and Lydia Connolly-Hiatt, *The Effect*, 2021  
Ari Tampubolon and Scanlan Wong, *Contract High Xx*, 2021  
Marcus Ian McKenzie, *Solo For Smartphones*, 2021  
Music by Amrita Hepi

## MAKING CONTENT FROM THE WRECK ANADOR WALSH

“the thing I came for: the wreck and not the story of the wreck the thing itself and not the myth”.

Adrienne Rich, *Diving into the Wreck*<sup>1</sup>

“Each day we wake to sell our labour so that we might endure our lives. Each night we dream our escape from this relation”.

Snack Syndicate, *Groundwork*<sup>2</sup>

*It began with bushfires in so-called Australia, families huddled together on the beach beneath a smoke filled, blood-red sky. Words like firestorm circulated in the media and I couldn't understand their conflation — until I saw it with my own eyes. COVID-19, which started as a whisper, was now screaming, from TV sets, podcasts and social media infographics (some more credible than others). The virus followed trade routes and breached borders. Masks were introduced, hand sanitiser sold out and we were confined to our homes. Then there was state mandated exercise time, zoom meetings, baking focaccia and endless Netflix series. The death of George Floyd sparked international Black and Indigenous Lives Matter protests and the turning of statues commemorating slave traders and colonisers into a-, counter- and anti-monuments. Canada recorded its hottest days on record, mussels cooked in their shells and a fire erupted in the ocean off the Gulf of Mexico. Somewhere, amongst all this, Mark Zuckerberg launched the metaverse and Jeff Bezos and Richard Branson journeyed into space. We hoped COVID-19 would bend capitalism back on itself until it broke, but instead Amazon profits skyrocketed. Then Omicron hit and the Australian Government 'let it rip'. Case numbers surged through the summer, more infographics made the rounds and RATS sold out en masse. And all the while, we kept producing content, monetising our leisure time to produce and disseminate images.*

When I started developing *Contact High*, I was gearing up for ‘hot vaxxed girl summer’. I told Diego Ramírez, who edited this essay, that I was going to kiss so many people, my life would resemble the montage scene in Lars von Triers’ 2013 film *Nymphomaniac*; a sea of nameless faces, pulling back from mine in slow motion, post smooch. But that didn’t happen. Diego is still disappointed. Instead, when I sat down to write this essay, I was in the thick of the thing itself: the wreck. After two years of running from COVID-19, I was diagnosed with the virus on day three of seven days of isolation, in January 2022. Getting a PCR test was a five-hour ordeal in 27-degree heat and RATS were impossible to find, if not criminally overpriced. Scott Morrison refused to subsidise them, prioritising the cricket, cos-playing the larrikin and espousing more spin than the balls. These days passed, like most over the course of the last 24 months, experiencing the world through windows — both digital and physical — rather than for myself, with my body or through my relation to others.

In 2021, during Naarm’s fourth lockdown, I began thinking about the way we relate with digital technology and social media as being like the early stages of a romantic relationship. You desperately want to impress your lover, even when they’re not physically with you. So you sub-tweet them: post a funny meme or Spotify link to your story; chuck on the nose-bleed filter, look back at the camera and smile; hope that they’ll respond with a one liner or maybe a flame emoji. “Look, I made you some content. Daddy made you your favourite, open wide”.<sup>3</sup> Within this framework of logic, the creation and dissemination of content through the panopticon of social media, became for me an unrecognised act of unpaid labour, that flattened the spectrum of human experience and left it bereft of any real feeling. This made me question, as Rob

Horning does in *Place the abyss in the abyss*, why we were choosing to “turn all of lived experience into spare capacity, into ‘content’”, especially during a global pandemic, while we were locked in our homes and people were dying.<sup>4</sup>

During this same lockdown, at Amrita Hepi’s suggestion, I watched Adam Curtis’ *Can’t Get You Out of My Head*, 2021. In the second last episode of this six-part docuseries, I learned about activator emotions, like desire and rage, that social media platforms weaponise in order to engage our interest and elicit an amygdala response. This freaked me out so much that I didn’t go on Instagram for a whole 48-hours. When I returned, I engaged with the anti-spectacle of a few galleries’ final attempts at digital programming and was left feeling cold, underwhelmed and questioning why we still expected artists to produce work, particularly works of performance that require or rely on a tangible audience, in these circumstances. In *Groundwork*, Snack Syndicate write: “What is all this extra work for? Malcom Harris asks this question while considering the enormous amount of unwaged labour that has reorientated people’s lives, as they move their paid jobs home to join their unpaid jobs or as they are stepped down: ‘In today’s crisis, we’re building tomorrow’s normal’”.<sup>5</sup>

*Contact High* is a reaction to and attempt to move away, with purpose, from the conditions that have come to define or restructure artistic practice during the COVID-19 pandemic. It is an effort to make the artistic labour inherent of performance transparent again and to separate it from digital content production. Rather than retrofitting performance to fit within gallery hours, the framework of this project aims to nurture the development and presentation of performance and to bring audiences back into the gallery in a physical encounter with artists. Randy Martin thought of movement as being indexed by the socio-political and the psycho-emotional.<sup>6</sup> He wrote that movement amounted to an “amalgamation of thinking and doing as world-making activity”.<sup>7</sup> This is true of the six performance works that will be presented across *Contact High*’s two performance nights. Though conceptually distinct, each of

these works either respond to the conditions of life over the course of the last two years or speak to broader issues underpinning both our industry and contemporary existence.

However, the irony of curating and staging an exhibition premised on contact and physical proximity, right now, as Omicron case numbers soar, is not lost on me, nor is the reality that this is our new ‘normal’. In the words of Dean Kissick, “and now we’re returning to normal and that’s a sham; except I don’t think we are because so much has changed and it’s not coming back”.<sup>8</sup> The world has changed and so too has the way we engage with contemporary art. And so, to witness these performances in person, unfettered by a screen, we will do what we’ve been doing since March 2020: we will adapt. We will check in, wear masks and stand 1.5 metres apart. Because if we have learned anything from the last two years, it is the importance of being together, of human contact and connection, of community and solidarity. The thought of being together in the gallery again — even if from a considered, safe distance — is intoxicating. Can you feel it? I can. *I think I’m getting a Contact High*.

1. Adrienne Rich and Frances Driscoll, *Diving into the Wreck: Poems 1971-1972*, (New York: WW Norton & Co, 2013).
2. Snack Syndicate, “Groundwork”, in *Homework*, ed. Snack Syndicate, (Melbourne: *Discipline*, 2021), p. 28.
3. *Inside*, directed by Bo Burnham (2021, USA, Netflix, 2021), Comedy Special.
4. Natasha Stagg, “Out of State: Summer 2020, part 9,” SPIKE Magazine, 20.09.2020, <https://www.spikeartmagazine.com/?q=articles/out-state-29>.
5. Snack Syndicate, “Groundwork”, pp. 27-28.
6. June Miskell, “the feeling that moves us,” Free Association, 07.04.2021, <https://freeassociation.com.au/?texts=the-feeling-that-moves-us>.
7. André Lepecki, *Of the Presence of the Body: Essays on Dance and Performance Theory* (Connecticut, Wesleyan University Press, 2004), 48.
8. Dean Kissick, “The Downward Spiral: March ’20 Through August ’21,” SPIKE Magazine, 10.08.2021, <https://www.spikeartmagazine.com/articles/dean-kissick-downward-spiral-august-21>.

## ARTIST STATEMENTS

Arini Byng in collaboration with Rohan Rebeiro, Lilian Steiner and Rebecca Jensen  
*I felt it when you fell*, 2021  
Performance

“In the post of 2020–2021, a period marked by isolation, loneliness and the loss of physical touch and connection, *I felt it when you fell* looks at systems and physical manifestations of care”.

This work produces care through contradictory gestures. Informed by a score written by Byng, the movement of the two dancers, Jensen and Steiner, is both tender and practical — they intertwine, caress one another and move in unison; their bodies acting as support braces through movements that are physically challenging or gravity-defying. This movement is accompanied by a discordant soundtrack by Rohan Rebeiro, produced through focussed contact with percussion instruments that fluctuates between appearing careless and tender. This sound element is responsive to the actions of the other performers and highlights the complexity of giving and receiving care.

Thank you to Olivia Radonich and Ed Davis of ReadingRoom.

Alexander Powers  
*The Plastic Body*, 2021  
Performance

*The Plastic Body* is a choreographic project by Alexander Powers that extends her tremor/exhaustion-based practice and uses

repetition, interruption, improvisation and sound. Powers’ work spans experimental performance, electronic music, DJing and event organising. Across all of these mediums, she is committed to interrupting hegemony and dedicated to experimental interrogations of new forms of gathering and spectating.

Sean Miles  
*Out, in, out, in, out, in, out, in, out, in, Out, in, out, in, out, in, out, Out, out, out, out*, 2021  
Performance, single-channel video and mixed media installation

when I am the manaia

I inhale

the green scent of harakeke

and exhale

into a woven fish

my breathe will swim through the air

and you will not drown in the sea

Sean Miles’ *Out, in, out, in, out, in, out, in, out, in, Out, in, out, in, out, in, out, Out, out, out, out*, 2021, responds to the experience

of oscillating between being in and out of lockdown. This work is composed of three key components: Miles' 2021 video work *Killing Time* for Runway Journal, a costume of the Kahu made by Miles during the 2019 bushfires that ravaged so-called Australia and a new performance developed for *Contact High*. *Killing Time* articulates a frustration with standardised, colonial time, fucking with its measurements in various ways, using visual, sonic and written forms. Inspired by Miles' dreams during the lockdowns of the last two years, this performance-for-video sees Miles liberate themselves from the construct of time, to instead follow the rhythms of their own body, spirit and mind. Continuing Miles' interest in trickster folklore, the costume of the Kahu installed in Gertrude Glasshouse references the story of Māui, in which he transforms into a Kahu (red tailed hawk) in order to fly out of a burning forest, singeing his wings in the process. Set to a soundtrack comprised of sound recordings of Miles sleeping and an augmented version of Kate Bush's *Breathing*, the performance component of *Out, in, out, in, out, in, out, in, out, in, Out, in, out, in, out, in, out, Out, out, out, out*, engages with dreaming and the breath as means of traversing space and time during periods of lockdown and isolation. In this performance, Miles wraps themselves in a bedsheet, as they have frequently over the last two years, to cocoon and regenerate themselves. When viewed collectively, this work touches on the respiratory effects of COVID-19 and the air toxicity caused by climate catastrophes, to explore the necessity and transformative potential of dreaming and breathing.

Thanks to Bon Mott for developmental support and ongoing mentorship/collaboration; Anador Walsh, Agnes Whalan, Klari Agar and Jake Treacy for developmental support; Mum and Dad for their love and support; Ian Bunyi for installation support and Seb Henry Jones, Ellen Formby, Joel Spring and Runway Journal for developmental support in the creation of the video work.

Rebecca Jensen with dancers Enzo Nazario and Lydia Connolly-Hiatt  
*The Effect*, 2021  
Performance

*The Effect*, 2021 continues Aotearoa-born, Naarm-based dancer, choreographer and teacher Rebecca Jensen's ongoing interest in inverting the function of the studio, to make work that is developed live, through performance. *The Effect* is a solo-ish dance performance that responds to Jensen's 2020 short film of the same title. This work concerns itself with the narrative of the last man standing, as it relates to the production of a solo work. Referentially, *The Effect* engages with two solos that become trios: the 1985 New Zealand science-fiction film *The Quiet Earth* and choreographer Yvonne Rainer's seminal work of post-modern dance *Trio A*. Central to this work is a questioning of the idea of the singular voice and an acknowledgement of the dancer's experience of the performing body, as a lexicon of their histories, thoughts, relationships and understandings of the world. Jensen refers to this as a process of navigating the "ghostly traces" left in the body.

Rebecca Jensen acknowledges that *The Effect* was developed on the unceded lands of the Wurundjeri and Boon Wurrung people of the Kulin Nation.

Thanks to Zoe Scoglio, Thomas Muratore and Experimental Dance Week, Auckland, Aotearoa.

Ari Tampubolon and Scanlan Wong  
*Contract High Xx*, 2021  
Performance and single-channel video

"Yesterday, I was walking to an important meeting with a prospective client I had never met. It was a beautiful, sunny day and I was dressed in my newly purchased Versace blazer I found at Goodbyes (yes, I



shop at thrift stores instead of boutiques). On my way to this meeting I saw a whimpering dog, a gorgeous labradoodle, stranded in the heat. Initially I had thought that this poor dog was waiting on its owner since it was sitting in front of a St. Ali cafe, but after some waiting, I deduced that it was a stray. I then proceeded to feed this dog, the poor thing. I gave it water, some vegan treats and a few pats on the head. I spent so much time caring for this poor dog that I missed my meeting!

The next morning I got a call from the prospective client asking to reschedule our meeting. I profusely apologised for my absence the day prior but he seemed completely unbothered. I was surprised, but I strolled over to the radio station he suggested we meet at. When I got there, a lovely lady in a bleached cap came up to me and told me he was waiting for me. Much to my shock, this prospective client was the labradoodle from yesterday!"

*Contract High Xx*, 2021 is an ongoing, collaborative project between Ari Tampubolon and their alter ego Scanlan Wong. Drawing its inspiration from Joe Scanlan's 2014 performance as Donelle Woolford at the Whitney Biennale of the same year and Ryan Wong's subsequent claim to be Joe Scanlan in the Hyperallergic article *I Am Joe Scanlan*, this performance responds to the increasingly uncertain structural and political working conditions of the Australian arts ecology. In *Contract High Xx*, Tampubolon adopts the guise of a 'girlboss', in order to pursue their desire for extreme career success in an unfettered way. Tampubolon employs this persona of a hyper-woke, hardworking, identity politics obsessed influencer, to bring into focus the inherent whiteness that sits behind the veneer of 'girlboss' capitalism. In evoking the spirit of 'girlboss, gaslight, gatekeep', they also point to the precarity of our industry continuing to hinge, as it presently does, on hustle culture and performative politics.

A special thanks to my dear friend Allison Emmett for helping me gaslight

everyone and a special thanks to Kimberley Kardashian for her assistance in the development stage of this project.

Marcus Ian McKenzie  
*Solo For Smartphones*, 2021  
Performance

*Solo For Smartphones* is an emerging body of work considering dissociation, derealisation and the body's rapidly transforming relationship to devices, screens and networks at the cusp of the AI singularity. Setting up parameters for novel encounters between bodies and devices, this work invites narratives in which devices have increased agency, yet still rely on human bodies and labour to enable that agency. As we hurtle towards a fully-automated future, how will our feeble human meat-sacks slot into new systems of meaning, production and desire? *Solo For Smartphones* projects a fantasy in which people and devices subsist in a heightened symbiosis and the devices we carry with us daily are given a chance to roam — partially untethered from the whims of their carriers.

## BIOGRAPHIES

### ARINI BYNG

Arini Byng makes body-based work. Born on Gadigal land, she is a First Nations multidisciplinary artist of Lenape, African American and Anglo-Celtic descent. Trained as a photographer, Byng's work comprises video, photography, performance, sound, sculpture and installation.

Byng works with the affective qualities of materials, gestures and settings; undertaking exercises in image, movement and form to negotiate political scenes. Byng's videos and performances are complex, intimate studies in gesture and action. Her practice endeavours to illustrate a haptic or tactile phenomenology of the body as it encounters the physical world. In her work to date, Byng has used the body in motion as a means of unpacking familial ties and histories; physical intimacy between friends; the interrelation of performance and the screen; the potential generated by structural collapse and our means of experiencing and holding space in the world. In Byng's performances, the camera is not a distinct entity, but an active and integral participant. Byng's practice also operates through collaboration with other practitioners such as contemporary dancers, musicians and visual artists.

Her work has been exhibited nationally at spaces including Blak Dot Gallery, Watch This Space, Neon Parc Project Space, MPavilion, TCB, c3 Contemporary Art Space, BLINDSIDE, Bus Projects, Margaret Lawrence Gallery, Australian Centre For Contemporary Art, and Centre for Contemporary Photography. Selected works have been

published by Perimeter Editions, Higher Arc, Le Roy and Photofile; with work held in the publication collections of V&A, MoMA, MOCA and the Tate Modern. Byng lives and works in Naarm (Melbourne) on the unceded sovereign lands and waterways of the Boon Wurrung and Woi Wurrung (Wurundjeri) people of the Kulin Nation.

### REBECCA JENSEN

Rebecca Jensen is dancer, choreographer and teacher born in Aotearoa and based in Naarm. Her projects are rooted in dance, but take on whatever form they need to and are presented in theatres, galleries, on screens and in public spaces. Jensen is inspired by the equally speculative and practical forces of dance practice. Notable works include *Deep Sea Dances*, Dance Massive, 2017, Arts House; *Explorer*, Keir Choreographic Award finalist, 2016; *Sinkhole* with Jesse Gall and Arini Byng, Design Hub RMIT, 215 Albion, Irene Rose Gallery, 2018, MPavillion, 2020 and *Spawn*, BLINDSIDE, 2021.

With Sarah Aiken she has presented *Underworld*, (Darebin Arts, Melbourne, Supercell Festival, Brisbane, 2017, Melbourne Knowledge Week, 2019); *OVERWORLD* (Next Wave Festival, 2014, Dance Massive, Melbourne, 2015) and *What Am I Supposed To Do? (WAISTD)* Art Centre Melbourne/ Melbourne Fringe Take Over! 2019 and participatory project *Deep Soulful Sweats* (2013-ongoing). Jensen has performed with Jo Lloyd, Shelley Lasica, Lucy Guerin Inc., Lilian Steiner, Amos Gerhardt, Atlanta Eke, Sandra Parker, Lee Serle, Natalie Abbott,

Nathan Gray, Ben Speth and Public Movement (Israel). She was a recipient of DanceWEB Europe scholarship, Vienna, 2015; artist in residence at Phillip Adams BalletLab, Temperance Hall, 2018 and a recipient of the Australia Council Cité Internationale des Arts Residency, Paris.

#### MARCUS IAN MCKENZIE

Marcus Ian McKenzie is an experimental performance maker working in Naarm, originally from Lutruwita. His work uses the relationship between audience and performer as a site for bizarre new encounters, often involving schisms in language, parafictional world-building, hyperstitional mythologies and questionable dancing. Rigorously conceptless and conceptually rigorless; his work is for anybody, not everybody.

McKenzie's work has been commissioned by Arts Centre Melbourne, Malthouse Theatre and RISING. His recent works *The Crying Room* and *Subliminal Massage* both received multiple awards and he has collaborated in Australia and internationally with many renowned artists and groups including Michael Portnoy, Xavier Le Roy, Hermann Nitsch, Willloh S. Weiland, Shian Law, House of Vnholy and Harriet Gillies. He has received fellowships from the Ian Potter Cultural Trust and Mike Walsh Foundation and in 2021 he was mentored by both Experimenta and APHIDS.

#### SEAN MILES

Sean Miles is a Ngāti Raukawa, takatāpui, interdisciplinary and process-based artist, respectfully doing mahi on sacred Woiwurrung (Wurundjeri) and Boon Wurrung land in the settler colonial city called Melbourne. Miles predominantly utilises performance, installation, sculpture, photography, video and poetry as mediums to explore ideas.

Their practice spurs from an enquiry into the correlations between trickster archetypes in ancient knowledge systems and contemporary queer performativity, attitudes, actions and resistance tactics. Miles holds a particular interest in the stories of Māui (the trickster demigod of Māori and Polynesian mythologies) and how Māui's clever wit combined with the powers of shape-shifting and interdimensional travel are used to undermine structural authority to benefit those with less privilege and access.

They apply simplistic and immediate methods of transformation to at-hand material and to environments as a means to reveal the transformative potential of our everyday make-up. They manifest visions that confront the ongoing damage of colonial and heteronormative social structures and concurrently foster a space for contemplation, healing, liberation, regeneration and a celebration of resilience.

#### ALEXANDER POWERS

Alexander Powers is an artist residing on Wurundjeri land in Melbourne, Australia, whose work spans experimental performance, electronic music, DJing and event organising. Her choreographic work has been performed at Brunswick Mechanics Institute, The Immigration Museum and most recently in video form for Liquid Architecture's online journal, *Disclaimer*. As a dance performer, she had most notably performed in Luke George's work *Public Actions* as part of Dance Massive Festival 2019, as well as in *What Am I Supposed To Do? (WAISTD)* by Rebecca Jensen and Sarah Aitken, 2019.

As a DJ and dance music creator, performing under the name Female Wizard, she has gained national and international recognition, having played at festivals including Golden Plains, Dark Mofo, Boiler Room, Soft Centre and Hybrid Festival, made mixes for Discwoman and Boiler Room's Hard Dance

series and had a five year long residency at Le Fag. Last year, under the same moniker, she extended her practice into music production and released an album of experimental techno on local label Anterograde, entitled *Messy-Podge-Mania*. As an organiser, Powers produces a club night, mix series and record label whose aim is to cultivate community, encourage experimentation and provide a platform for local DJs and producers. In 2021 she was awarded Best Electronic Act at the 2021 Music Victoria Awards, off the back of her album *TIE-EE-YIE-EE-YIE-EE-YIME* released on Heavy Machinery Records.

Across all these mediums, Powers displays a commitment to the interruption of hegemony, dedication to the experimental and a deep inquiry into finding new forms of gathering and spectating.

#### ARI TAMPUBOLON

Ari Tampubolon is an emerging artist and arts worker based in Naarm/Birraranga. Through the use of film, installation, expanded writing and performance, Tampubolon's practice engages with the legacy of institutional critique methodologies, reconfigured from the position of queer diaspora.

Tampubolon has shown recent works at SEVENTH Gallery, BLINDSIDE, KINGS Artist-Run and is one of the recipients of the 2021 Multicultural Arts Victoria Diasporas Commissions. As an independent producer, Tampubolon has worked for RISING, Hyphenated Biennial and Jenn Ma Collaborators.

#### AMRITA HEPI

Amrita Hepi, born 1989, Townsville of Bundjulong/Ngapuhi territories, lives and works in Melbourne. Hepi is an award winning artist working with dance and choreography through video, the social function of spaces,

installation and objects. Using hybridity and the extension of choreographic or performative practices, Hepi creates work that considers the body's relationship to personal histories and the archive.

Hepi is a Gertrude Studio Artist (2020–2022) and is currently working with Kaldor Projects/Serpentine UK as a participating DOit artist. Recently she was commissioned by ACCA to make *Neighbour* and the Art Gallery of New South Wales to make *~ CASS ~*. In 2019 she was a commissioned artist for The National: New Australian Art 2019 and the recipient of the dance web scholarship to be mentored by Anne Juren, Mette Ingvarsten and Annie Dorsen. In 2018 and again in 2020 she was the recipient of the people's choice award for the Keir Choreographic Award and was named one of Forbes Asia 30 under 30. Hepi trained at NAISDA and Alvin Ailey NYC.

#### ANADOR WALSH

Anador Walsh is a curator and writer living and working in Naarm (Melbourne). Walsh is passionate about performance and conceptual art practices and their ability to reflect our current socio-cultural condition. Central to her curatorial practice is a dialogical approach that preferences relationship building and the sharing of knowledge. In 2020 Walsh took part in the Gertrude Emerging Writers Program and was the 2019 recipient of the BLINDSIDE Emerging Curator Mentorship. Anador has held the professional positions of Marketing and Development Manager at Gertrude and Gallery Assistant at both Neon Parc and STATION Gallery. Anador is the founding editor of *Performance Review*.

#### PERFORMANCE REVIEW

*Performance Review* is a platform for critical and creative engagement with performance art.

Based in Naarm, we publish monthly

articles about Australian performance art and dance. We also publish articles on international performance for the purpose of providing broader context.

*Performance Review* is a dedicated space for the development of discursive and experimental writing about live art. Our aim is to expand the ways we relate to performance art through writing.

We are always looking to support new voices and innovative approaches.

## GERTRUDE

Gertrude is Australia's leading incubator of contemporary art. Respected locally, nationally and internationally, Gertrude has proven its impact for over 30 years, shaping the careers of Australia's most celebrated artists. As a non-commercial and independent space, Gertrude offers artists freedom for risk-taking, innovation and ambition.

Gertrude's artistic program — including its studio and exhibition program — is unique in its equal emphasis on the production and presentation of contemporary art. This enables them to back great artists to explore new ideas and present risk-taking work at pivotal points in their careers.

Gertrude gives audiences unique insight into the creative development of artists. Its audiences engage with risk-taking, formative moments that define artists' careers.

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**GERTRUDE** performance review