

GERTRUDE, PERFORMANCE
REVIEW AND PAGEANT PRESENT:
CONTACT HIGH: NEW YORK



BRIAN FUATA, REBECCA JENSEN
AND BROOKE STAMP

Performance Review, Gertrude and the exhibiting artists acknowledge that the works they are presenting at *Contact High: New York* have been development and are being shown on the lands of the Lenapehoking people.

We also acknowledge that the work and practices we have brought to these lands have been generated across the unceded sovereign lands of the Wurundjeri people of the Kulin Nation, the Gadigal people of the Eora Nation and the Antakirinja Yankunytjatjara people. We recognise these peoples as the traditional custodians of these lands and pay our respects to their Elders, past, present and emerging.

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CONTACT HIGH: NEW YORK
PROGRAM

Sunday 20 July, 2pm at 99 Canal, China Town

Curator, Jeanette Bisschops of Performance Talks in conversation with Brian Fuata, Rebecca Jensen and Brooke Stamp

Thursday 24 July, 8pm at PAGEANT, Brooklyn

Rebecca Jensen, *Mudddy (2.0)*, 2025, with performers Lilian Steiner and Molly Ross

Friday 25 July, 8pm at PAGEANT, Brooklyn

Brooke Stamp, *The Line is a Labyrinth (Mickey Reimagined)*, 2025, with composer Andrew Fox

Saturday 26 July, 8pm at PAGEANT, Brooklyn

Brian Fuata and Tati au Miel, *Intermission (minor gestures)*, 2025, with Bhenji Ra (via satellite as a minor character)

CONTACT HIGH: NEW YORK
ANADOR WALSH

The first international outing of Performance Review and Gertrude's *Contact High* program, this iteration presents for the first time in New York, new works by three pillars of the Australian performance community: Brian Fuata, Rebecca Jensen and Brooke Stamp.

Piloted from 2022-2024, *Contact High* was a performance program curated by Performance Review at Gertrude, Naarm Melbourne, exploring the relationship between performance and the gallery, and troubling the transference between audiences and performers that occurs there.

Shifting between the personal and the planetary, the psychic and the embodied, the rehearsed and the improvised, *Contact High: New York* expands on this existing model to transplant three distinct works by key figures of the Australian performance scene to PAGEANT and New York.

Contact High: New York is both an opportunity for these artists to present existing works in a new, international context and to connect with New York audiences; and an opportunity for New York audiences to immerse themselves in these artists' practices and to dip their toe into the Australian performance scene.

Piloted between 2022 and 2024, *Contact High* was a summer performance program curated by Performance Review at Gertrude, Naarm Melbourne. A reaction to Melbourne's 262 days of Covid-related lockdown and the wave of digital performance that emerged in Australia during the pandemic, *Contact High* was curatorially premised on the return of audiences and performers to the gallery, and sought to emphasise that which is lost through digital dissemination: proximity, transference and a liveness grounded in shared spatial temporality.

Over 2 weeks, artists were given access to Gertrude's

galleries as a space for rehearsal and experimentation, before presenting works to the public across 1 or 2 performance nights.

Contact High: New York has grown out of a conversation between Gertrude, Performance Review and PAGEANT that has been in process since 2023 when Performance Review's Director, Anador Walsh visited New York on a research trip to build a network here and learn more about key performance presentation models in this city.

True to its original structure, the artists in *Contact High: New York* have been in New York since 16 July, rehearsing onsite at PAGEANT with local and international collaborators Tati au Meil (Montreal and NYC), Andrew Fox (NYC), Molly Ross (NYC) and Lilian Steiner (Naarm Melbourne and Stockholm), and will perform on a night each across 24, 25 and 26 July at PAGEANT.

Though grounded in existing works, all three of the performances presented at *Contact High: New York* will, to varied extents, be developed/evolve out of the artists' studio time at PAGEANT. In this respect they will all be new and site specific

Contact High: New York is an exercise in bringing two global hubs of performance together in the hope that it might produce opportunities for further exchange. The presenting artists, Brian Fuata, Rebecca Jensen and Brooke Stamp have all significantly contributed to the Australian performance landscape and have overlapping and intertwined histories within this scene. Fuata and Stamp have been collaborators for the best part of two decades, Fuata and Stamp have both taught and mentored Jensen in the last decade, and Stamp and Jensen have danced alongside one another in many contexts. *Contact High: New York* is a window into their practices and the ecology from which they emerge.

Rebecca Jensen
Mudddy (2.0), 2025
 Performance

Expanded for *Contact High: New York* with dancers Lilian Steiner and Molly Ross, and writer Roslyn Orlando, *Mudddy (2.0)* enacts one of a series of oscillating dialogues between non-human entities by choreographer Rebecca Jensen.

Bog bodies, bunnies, motorbikes, and clouds drift across time, memory and perspective, bringing background actors into focus. Don't take me for Granite, I've already changed 1000 times.

Brooke Stamp
The Line is a Labyrinth (Mickey Reimagined), 2025
 Performance

A wild trip through the psychic waste of a dancer.

In *The Line is a Labyrinth*, Brooke Stamp returns to the raw materials on which her premiere work *Mickey* is founded.

Taking the site of PAGEANT—a hybrid studio and performance space—as a starting point, *The Line is a Labyrinth* reimagines Stamps' master work *Mickey*, commissioned by Performance Space, Eora Sydney and HOTA, Kombumerri Gold Coast and recently presented at RISING, Naarm Melbourne.

In *Mickey*, the hidden, subconscious impulses of a dancer rise and writhe. Stamp pries open the usually closed space of a rehearsal studio, so we can witness the dancer at work. Originally developed in collaboration with composer Daniel Jensatsch, spoken-word recordings of Stamp's

inner-world are amplified and warped through a feedback loop. In *The Line is a Labyrinth*, New York-based composer Andrew Fox will reimagine the score powering Stamp's movement.

In this work, Stamp's deep knowledge of dance is embodied, regurgitated and dislocated through psycho-physical release. Every performance offers a new, ever-evolving experience. The creative process is alive and in real time. Her psyche balances the line. And the line is the labyrinth.

Brian Fuata and Tati au Miel
Intermission (minor gestures) 2025
 Performance

Produced largely on site, over ten days starting from the artists' arrival on the 16th to the performance night which falls on Brian's birthday. The grounds of the work is tilled by Erin Manning's idea of the minor gesture as it pertains to forms of improvisation, the technicalities of the rehearsal and the drawn celestial affects of Fuata and au Miel's first time in-person encounter. Bhenji Ra will appear via satellite as a minor character.

REBECCA JENSEN

Rebecca Jensen is a dancer, choreographer, and dance teacher from Aotearoa (New Zealand) and based in Naarm (Melbourne), Australia. She is a graduate of the Victorian College of the Arts, BA dance (2010).

Rebecca's work explores the interdisciplinary potential of choreography, developed and presented in theatres, galleries, clubs, video, texts and site-specifically. Her practice is low-fi, DIY and process-driven. She works through dance, drawing on its speculative and practical forces to encourage reflection, foster connection, and recalibrate attention - bringing focus to entanglements, between bodies, technologies, environments, and histories.

Rebecca's work has been presented in a range of notable contexts across Australia and New Zealand. Key works include *Slip*, Keir Choreographic Award, Carriageworks, Sydney; Dancehouse, Melbourne, 2022; FRAME Biennale of Dance, Northcote Town Hall, Melbourne, 2023; Nelson Arts Festival and Tempo Festival, New Zealand, 2024; Platform Arts, Geelong and Sydney Dance Company, Indance, 2025 with sound artist Aviva Endean, using the cinematic sound effect technique of Foley to consider links between weather, technology and techno-feudalism. Large group works *Deep Sea Dances*, Dance Massive, Melbourne, 2017, and *Sinkhole* with Jesse Gall and Arini Byng, Design Hub, Melbourne; Neon Parc, Melbourne; Darren Knight Gallery, Sydney; Blindside Gallery, Melbourne; Irene Rose Gallery, Melbourne;

MPavilion, Melbourne, 2017-2021, value co-creation and collective authorship - both are improvised performances that work with the non-linearity of memory as a tool to destabilise and generate productive uncertainty.

Since 2013, Rebecca has co-directed the participatory dance project *Deep Soulful Sweats* with long-time collaborator Sarah Aiken. Their work includes a suite of eco-horrors including *What Am I Supposed To Do? WAISTD*, 2019 looking at cultural inertia and settler relationships to place and body, alongside energetic inclusive participatory dance events. Together, they have presented across Australia and internationally including New Zealand, Finland and Latvia.

Rebecca's performance history includes work by Jo Lloyd, Lucy Guerin, Shelley Lasica, Adam Linder, Sandra Parker, Alicia Frankovich, Harrison Ritchie-Jones, Atlanta Eke and Lee Serle. Teaching and facilitation are integral to her ongoing interest into how movement is embodied, transmitted, and cited. She teaches regularly at Dance Companies Lucy Guerin Inc and Chunky Move.

Rebecca was a DanceWEB scholar (2015), an Australia Council resident at the Cité Internationale des Arts in Paris (2020), and Resident Director at Lucy Guerin Inc (2023). She is currently a Gertrude Contemporary Studio Artist (2024–2026).

LILIAN STEINER

Lilian Steiner is an Australian dancer and choreographer, currently based in Stockholm. Her practice champions the deep intelligence of the body and its unique ability to reveal and comment on the complexities of contemporary humanity. Her interests extend into experimental sound and visual design practices where the body is the base for questioning and expression.

After earning a Bachelor of Dance from the Victorian College of the Arts in 2010, Lilian worked in Australia and toured extensively as a major collaborator with Melbourne-based company, Lucy Guerin Inc. Alongside this, she worked with choreographers Phillip Adams, Melanie Lane, Shelley Lasica, Brooke Stamp and Rebecca Jensen amongst others, as well as with numerous artists working with live performance and film in the fields of visual arts, experimental sound and architecture/design. Since 2023, Lilian has been working with renowned Stockholm-based dance company, Cullberg, with choreographers Ligia Lewis, Alexandra Bachzetsis, Renan Martins, Hooman Sharifi, Alma Söderberg and Halla Ólafsdóttir.

Lilian's own choreographic work has ranged from live performance to video-work and object-based gallery installations, and has been presented in a range of notable contexts across Australia, Sweden, France, Italy, Spain, Switzerland, Latvia, Bulgaria, Hong Kong and the UK.

MOLLY ROSS

Molly Ross is a dancer and choreographer from Michigan. She has been based in NYC since 2017. Her work has been presented at Grace Exhibition Space, Essex Flowers, The Wild Project, FourOneOne, and PAGEANT. She also collaborates with Nola Sporn Smith, and is currently working with Laurel Atwell, Alexa West, and Melinda Ring on new projects.

BROOKE STAMP

Brooke Stamp (b. Sydney 1979) is a dance-artist practicing within a global matrix of peers to create performance bridging fields of dance, visual art, sound, conceptual performance, dramaturgy, writing, and curation. Prioritising an aesthetic of the experiential, Stamp's work operates characteristically in improvisation to generate live situations that shift fluidly between contexts of studio, gallery, theatre, and natural site.

Stamp's early career was marked by a significant collaboration with Phillip Adams Balletlab. Since 2011, Stamp has contributed to over 20 Museum-based works worldwide: including at the Mori Museum, 20th Biennale of Sydney, NGA, ACCA, NGV and AGNSW. Stamp's more recent practice has been characterised by her collaboration with artists Agatha Gothe-Snape, Maria Hassabi, Miguel Gutierrez, Rebecca Hilton and Adam Linder. With Linder, Stamp often assumes the role of choreographic assistant and has performed with him internationally at the Serralves Foundation (Porto), Hannah Hoffman Gallery (Los Angeles), The Wattis Institute, The

MUDAM (Luxembourg), and in the Inaugural Performance Commission at the Museum of Modern Art (MoMA, New York) in *Shelf Life*.

Stamp's recent works include *Mickey*, RISING, Naarm Melbourne (2025); *Mickey*, Liveworks, Performance Space, Eora Sydney (2023); *For the Record*, PhD Performance, VCA Art Space, The University of Naarm Melbourne (2023); *Psychic Bridge*, Praxis Space LaSalle Galleries (Singapore); *Artificial Island*, Earl Lieu Gallery (Singapore); *Pulling Down from the Ephemeral*, Folie A Plusieurs & New Museum (NYC); *Spells of Temporal Stasis* (UNSW MFA); *Tearaway Part One: The Crater of Motor Power*, Inaugural Keir Choreographic Award (2014); *Magnetic Flip for Damned Air* (2014); *And All Things Return to Nature* (2013).

In 2017, Stamp received the Australia Council's Fellowship for Dance. In 2020, she was afforded Australia Council Resilience funding to support her research project *The Line is a Labyrinth*, which foregrounded her PhD of the same title. Stamp's PhD is from the University of Melbourne Victorian Colleges of the Arts. She has an MFA from the University of NSW and is an alumni of the Victorian College of the Arts, University of Melbourne.

Stamp's PhD research contributes to discourse tracing dance's migration from the 'black box' into visual arts spaces over the past 20 years, and foregrounds the experiential mediations and practice evolutions of performing artists, specifically dancers, focused on the affective potentialities of choreography in this field.

ANDREW FOX

Andrew Fox is a composer, producer, and sound designer whose work under the moniker VISUALS has taken him on international tours and been featured on ABC, BBC6, and KEXP. He served as music and audio director for the Museum of Future Experiences, producing and curating spatial audio works from internationally renowned artists including Robert Aiki Aubrey Lowe and Felicia Atkinson. Andrew creates immersive multichannel sound scores and installations, including recent collaborations with Performance Space New York and work with artists like Mayfield Brooks, Athena LaTocha and Maria Chavez. He brings his deep understanding of both composition and live performance to experimental theater, crafting spatial soundscapes that blur the boundaries between music, sound design, and environmental audio art.

BRIAN FUATA

Established in Australia's experimental performance scene (1999-2006) with his autofiction monologues and 20-minute improvisations, Brian Fuata works across visual and live arts via performance, film, installation, email and sms text, social media and print. His practice in structured improvisation is the 'mediation of performance' drawn from reading select physical, social and relational features of a given site and context to manifest his live and digital events.

Brian Fuata (born 1978, Te Whanganui-a-Tara Wellington, Aotearoa New Zealand) currently lives and works on Gadigal Country

(Sydney, Australia). Alongside his solo practice, Fuata also produces work as one half of artist duo Wrong Solo, with Agatha Gothe-Snape. In 2022, he co-curated *MONUMENTAL (working title)*, with artist Latai Taumoepeau, a weekend of multidisciplinary performance for the Art Gallery of New South Wales's 150-year anniversary celebrations. He was the winner of ANTI Festival, Helsinki's International Prize for Live Art in 2020.

Past works include: *Apparitional resurrect*, SeMA Seoul Museum of Art, Seoul (2024); *THIS IS (after Easter)*, PICA Perth Institute of Contemporary Art (2023); *Untitled (Intermission)*, 2022 ANTI Festival Helsinki and Singapore Biennale (2022); *Five Columns*, MUMA, Monash University Museum of Art, Melbourne (2020); *of a house besieged (proposition retweeked)*, Art Gallery of New South Wales (2021) & The Kitchen, New York (2023); *Apparitional Charlatan ~ Minor Appearances*, NIRIN GIR: the 22nd Biennale of Sydney (2020); *Care disfigurements (flowers)*, 4A Gallery Sydney for Hong Kong Art Fair, Hong Kong (2019); *Broadloom*, Murray Art Museum Albury (2019); *IWMLDFS (or MINIBAR)*, Institute of Modern Art, Brisbane (2019); *The Guest House*, Gwangju Biennial, South Korea (2018); *All Nothing, Poetry Project*, New York (2015); *All titles*, PERFORMA, New York (2015); *Untitled (a refit of the sheet)*, Chisenhale Gallery, London (2015); *Points of Departure 1–3*, ACCA Australian Centre for Contemporary Art, Melbourne (2014). His work is held in important public collections in Australia, New Zealand and the United States.

TATI AU MIEL

Tania Daniel, also known as Tati au Miel, is a Montreal-born and raised interdisciplinary artist of Haitian heritage. Their practice is grounded in experimentation, which informs every step of their creative process. Driven by abstraction, spirituality, and texture, they evoke sensory-led experiences of these themes, interpreted through sound, installation, performance, extended reality, and visual arts.

In recent years, they have presented a solo exhibition, *Reverie* (2024), at World Creation in Montreal, composed the core score for Bhenji Ra's debut feature film *Biraddali: Dancing on the Horizon*, and have recently begun their graduate studies in Music/Sound at Bard MFA.

PERFORMANCE REVIEW

Performance Review is a platform for performance criticism and an innovative new model for instituting performance. Iterative and digital, instead of having a permanent physical space, we publish critical writing on Australian and international performance art, including dance in the gallery, and present works of performance both independently and in conjunction with other organisations.

Performance Review supports institutions to work more regularly with performance, by providing them with a programmatic and structural conduit that manages projects with them, ensuring they are delivered in a way that mutually suits the needs of the institution and performance artists, with an emphasis on labour, cultural safety and institutional capacity.

Independently, our research and practice traverses:

- Cultural Safety
- Governance and protocols
- New and diverse funding streams and approaches; A space without walls - fostered through value-aligned partnerships
- Locally focused, but with international reach— taking Australian and Asia-Pacific performance to the world and bringing international performance to Australia
- Digital commissioning and the internet as a stage – the future of performance practice
- Critical engagement through writing
- Fostering new voices in art and criticism
- Best practice documentation and archiving strategies – including digital archiving

Since our establishment in 2021, we have published 51 pieces of performance-centric criticism and presented the work of 17 Australian artists. We have partnered with Gertrude, Melbourne Art Fair, Campbelltown Arts Centre and the Keir Choreographic Award via Dancehouse to deliver performance and writing programs.

Recent projects include *Contact High*, 2022-2024 at Gertrude, the Naarm Melbourne premiere of Angela Goh, *Body Loss*, 2022 at the Ian Potter: National Gallery of Victoria, and the independent project *Performing Care*,

2025 in partnership with the City of Melbourne.

GERTRUDE

Gertrude is Australia's leading incubator of contemporary art.

Respected nationally and internationally, Gertrude has proven our impact for over 40 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.

Our artistic program – including our studio and exhibition program – is unique in its equal emphasis on the production and presentation of contemporary art. This enables us 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. Our audiences engage with risk-taking, formative moments that define artist careers.

PAGEANT

PAGEANT (est. 2021) is an artist-run performance space in Brooklyn, New York and is a crucial incubator of the New York performance scene. PAGEANT's Directors and Founders are Sharleen Chidiac, Lili Dekker, Jade Manns, Owen Prum and Alexa West.

PERFORMANCE TALKS

Performance Talks is an audio series about the afterlives of performance by Curator Jeanette Bisschops. Bisschops is currently a Curator at Performa and her research revolves around the multiple roles and lives of performance.

99 CANAL

99 Canal is an artist-run space in Chinatown, New York. Their studio program seeks to promote equitable access and their public program focuses on film-based media and performance.

REBECCA JENSEN

Thank you to Gertrude Contemporary, Performance Review, Jo Lloyd and Sage Arts, Lana Špracjer, Anika De Ruyter and Texas Nixon-Kain for your time in the studio, and Thomas Muratore <3

BROOKE STAMP

Thank you to Andrew Fox, Daniel Jenatsch, Julio ZÚÑIGA, Ethan Braun, Ricky Sallay Zoker (A.K.A YATTA), Performance Space New York, Sarai Frazier and Cheyanne Williams.

Mickey was originally co-commissioned and co-presented by HOTA, Home of the Arts and Performance Space (2023) assisted by the Australian Government through Creative Australia, its principle investment and advisory body. In 2025, with support from the City of Melbourne and Chunky Move, *Mickey* was restaged at Buxton Contemporary, Naarm Melbourne as part of RISING.

BRIAN FUATA

Thank you to Paschal Berry from Bang On Collective, Latai Taumoepeau, Lucreccia Quintanilla, Bhenji Ra, Anador Walsh and Tracy Burgess.

GERTRUDE and PERFORMANCE REVIEW

Thank you to the Ian Potter Foundation, whose support of Performance Review Director, Anador Walsh’s 2023 research trip to New York facilitated the conversation between Performance Review, Gertrude and PAGEANT which ceded this project.

Thank you to PAGEANT for hosting and supporting us over the last two weeks and for our ongoing dialogue. We deeply appreciate everything you’ve done to make this project possible. It has been a joy to work with you all, thank you Alexa, Sharleen, Lili, Owen and Jade.

Thank you to Brian Fuata, Rebecca Jensen and Brooke Stamp for your rigour and hard work over the last two weeks and for six months of generative conversation in the lead up to this project.

Thank you to Jeanette Biscchops of Performance Talks, Jeffrey and Baldassare of 99 Canal, Chris Hanrahan of Jack Shainman Gallery, the entire team at Performance Space New York, Alex Claas of SDN Broadcast, Rachel Keane, Andrew Fox, Tati au Miel, Molly Ross and Lilian Steiner, without who’s support this project would not have been possible.

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