ASSEMBLAGE IS FLINDERS UNIVERSITY’S RESEARCH CENTRE FOR ARTISTIC ENQUIRY AND ART CREATION.

It is the meeting point of art and science, health, technology, engineering, industry and community. We embrace new technologies and ambitious collaborations to dissolve perceived barriers between artforms, disciplines and areas of research to uncover boundless possibilities.

We foster a new creative ecosystem where unanticipated interactions and artistic invention are transforming perceptions and experiences of creativity. Through artistic alliances, we are imagining ingenious solutions to challenges facing the arts, industry, the environment and our communities in Australia and around the world.
As a society we face complex issues on multiple fronts and the arts play a crucial role in helping us understand and navigate our way through them. Assemblage is a place that facilitates innovative research in the Creative and Performing Arts, maximising the reach, impact and engagement of this exploration. Artists take concepts, data, philosophies and experience, metamorphosing them into transformative encounters that radically alter our perception and understanding of the world and our place in it. Through ambitious collaborations across a vast range of disciplines, Assemblage supports the generation of unique and unexpected creative arts practices and research.

Professor Garry Stewart
Director – Assemblage Centre for Creative Arts
This theme negotiates new methodologies in exploring the body through the affordances of digital technology. Research into modalities of visualising the body via Motion Capture, Virtual Reality, Mixed Reality, CGI, robotics, AI and other digital forms that ally with various discourses including posthumanities, feminism and subjectivity.

Assemblage has brought our arts and health researchers together in an alliance to generate a robust commitment to furthering research in the growing domain of arts in health. This alliance will draw from the existing body of evidence that demonstrates the integral role that the arts play in the health and wellbeing of our society. We expand upon these practices to include new technologies. We develop strategies that permit us to service the needs of marginalised and under-represented communities.

Decolonising Indigenous Creative Arts praxis examines critical anti-racist and transformative creative work as a means to respond, reframe, and transform impacts of colonisation. This praxis is grounded in Indigenous creative activism and an inter-disciplinary approach that intersects Cultural Studies, Pacific Studies, Creative Arts, History, Sociology, Gender Studies, Linguistics and Philosophy.

This theme develops new ways of understanding how we remember, value and categorise the arts and how we capture and categorise performing arts data. Through this theme, Assemblage extends the College’s work on cultural value and evaluation and considers the benefits of digital humanities for the creative arts. The theme explores and archives repertoires and genealogies of artistic practice, performance and protest, moving beyond text to consider embodied, innovative and practice-based research that responds to stories, memories, histories and value.
FEATURED WORKS BY

AUSTRALIA: THE AUSTRALIAN LIVE PERFORMANCE DATABASE
AusStage provides an accessible online resource for researching live performance in Australia. Development is led by a consortium of universities, government agencies, industry organisations and collecting institutions with funding from the Australian Research Council and other sources. AusStage records the significance of these artistic collaborations and stimulates new approaches to collaborative research. By sharing our knowledge through AusStage, we can learn more about Australian performance than ever before.

Chief Investigator: Dr Julie Holledge

DIGITISATION AND THE IMMERSIVE READING EXPERIENCE
Digitisation and the Immersive Reading Experience is an ARC DECRA-funded project that aims to investigate how reading and literature work in the post-print age. Digitisation is the future of the preservation of and access to Australia’s literary and cultural record and yet its implementation is not well understood.

This project investigates forms of digitisation, which books, texts and objects are digitised, who can access them and how these changes influence our reading experiences.

Chief Investigator: Dr Tully Barnett

LOCKDOWN: PLAYWRITING AND PARTICIPANT-LED PEDAGOGY
This project explores best practice pedagogy for facilitating a youth/participant-led performance project. As the principal researcher and lead artist, Dr Sarah Peters is facilitating an 18-month project with young people engaged in the ExpressWay Arts program (an initiative of SA’s premier youth arts organisation, Cardwire). While initially focused on the theme of violence in schools, the ensemble is adapting their project in response to COVID-19 and are writing a radio play which will then be translated into live performance for the Adelaide Fringe in 2021. This research project will contribute towards the co-written chapter ‘Places to be and belong: Participant-led and Community-engaged youth theatre practice’, which Dr Peters is writing in collaboration with theatre maker Alysha Herrmann and Claire Glon to be published in the Routledge Companion to Theatre and Young People.

Chief Investigator: Dr Sarah Peters

THE UNBOUND COLLECTIVE
The Unbound Collective brings together years of research in a performance that moves through spaces that have historically seen Aboriginal and Torres Strait Islander Australians excluded and reduced to tell untold chapters of Australia’s true history. The Collective is Ali Gumillya Baker, Simone Ulalka Tur, Faye Rosas Blanch and Natalie Harkin. Ali Gumillya Baker shifts the colonial gaze through film, performance, projection, and grandmother-stories; Simone Ulalka Tur’s performance and poetics enact an intergenerational transmission of story-work through education; Faye Rosas Blanch engages rap theory to embody sovereignty and shedding of the colonial skin; Natalie Harkin’s archival-poetics is informed by blood-memory, haunting and grandmother-stories.

Chief Investigators: Dr Natalie Harkin, Dr Ali Baker, Associate Professor Simone Tur, Faye Blanch

LABORATORY ADELAIDE: THE VALUE OF CULTURE
Laboratory Adelaide: The Value of Culture is a multi-stage, multi-partner project funded by two ARC Linkage grants to develop new knowledge about the problems of understanding, measuring and communicating culture’s value in different contexts beyond the economic data, ticket sales and spillover effects. In 2018, the team published What Matters? Talking Value in Australian Culture (Monash University Publishing). Articles have been published in Cultural Trends, The Journal of Arts Management, Law and Society, International Journal of Event and Festival Management, Media International Australia, Griffith Review, Australian Art Education, as well as numerous articles in The Conversation.

Chief Investigators: Dr Tully Barnett, Professor Richard Malmbro, Professor Julian Mevrick, Professor Robert Phiddian

PROXIMITY CLINICAL
This research project sees the development of a new rehabilitation tool for patients/users who have experienced strokes, aneurysms and other acquired neurological damage. Using live interactive video effects, Proximity Clinical aims to restore proprioception, bilateral symmetry and motor acuity. The technology was initially developed by Garry Stewar and French video engineer Thomas Pachoud for le Ballet Du Rhin (France) and Australian Dance Theatre.

Chief Investigators: Professor Garry Stewar, Professor Susan Hilier, Professor Maria Crotty, Associate Professor Belinda Lange

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GETTING THEIR ACTS TOGETHER
We live in an age of rapid digital transformation, and the question of how we keep local content alive on the small screen is at the heart of this project, highlighted by an intensely local observational documentary produced for ABC TV, following Adelaide Festival Artistic Directors, Rachel Healy and Neil Armfield as they scour the globe for the 2020 festival in its all-important 60th year.
Chief Investigator: Richard Jasek

BORDERING NATURE: EXPLORING DOCUMENTARY METAPHORS FOR THE ANTHROPOCENE
How does the border metaphor in eco-documentaries reflect our wider sense of place in the planet? This creative, practice-led research will look at relationships between human and nature from the perspective of nature-culture borders as sites of inclusion, exclusion and fragmentation, and ecological restoration.
Chief Investigator: Wendy Fowler

EMOTIONAL CREATURES OR WARM PROPS?
IDENTIFYING THE CRITICAL IMPORTANCE OF THE HUMAN PERFORMANCE COMPONENT IN REAL-TIME DIGITAL ANIMATION PRODUCTIONS
Motion Capture (MoCap) has revolutionised the way we bring human movement into digital animations, but does the immersive quality of MoCap help us better express the creative potential of human performance, or do we risk performers being reduced to tools of the software itself? This research project examines the relationship between sophisticated software and the humanity that brings it to life.
Chief Investigator: Peter O’Brien

PERFORMING COMMUNITY AT THE LANG-AY FESTIVAL OF CORDILLERA ADMINISTRATIVE REGION: THEATRE IN THE NATION, THE NATION IN THE THEATRE
The Philippines Mountain Province commemorates its founding with the Lang-ay Festival, a cultural event derived from the Indigenous practice called lang-ay, which has several meanings, such as dining at your neighbour’s house, sharing of food or tapey (rice wine), and inviting someone you don’t know to eat or drink coffee at your house. This project aims to identify and analyse the different cultural performances and activities where the concept of nation and community is being performed by the different ethnolinguistic groups of Mountain Province during the Lang-ay Festival.
Chief Investigator: Roger Federico
Assemblage’s new motion capture and digital story platform is The Void – a powerful collaboration space for digitising performance, screen production and experimentation. South Australia’s largest motion capture facility, The Void is a flexible and adaptable digital space that integrates performance and digital art to produce creative works that can be projected on a screen or played as video games – all in real-time, high visual fidelity and centred on the vision of the artist.

If you are interested in how we might assist you with your Motion Capture or VR/MR project, please contact Dan Thorsland:

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ARTIST IN RESIDENCE PROGRAM

Assemblage Centre for Creative Arts offers an Artist in Residence program available to state, national and international creative artists. This is an exceptional opportunity for arts practitioners to work with Assemblage. The residency is open to all art forms. The Artist in Residence program provides the time and inspirational space for artists to develop creative work and innovative ideas.

Assemblage encourages experimentation and facilitates cultural and artistic exchange across art forms in order to develop transdisciplinary creative works.

KATE POWER - 2020 ASSEMBLAGE ARTIST IN RESIDENCE

Kate is an Adelaide-based artist and writer whose practice embraces video, performance, textiles, sculpture and installation. She observes social environments to think about how seemingly insignificant moments affect us psychologically and physiologically. Over the next 2 months Kate will develop a new project titled Mush to Muscle that will ally her sculpture practice with embodiment and the choreographic. Over this time she will be able to make connections to staff, researchers and students, drawing on the facilities available to her at our university.

“I’m thrilled to be selected as the first artist-in-residence at the new Creative Arts Centre, Assemblage. The time to deep dive into my new project, while being part of a diverse community, is an incredible opportunity to expand my knowledge and creative approaches. While working at Flinders I plan to begin a new performance project that will use text, movement and sculpture to research connections between emotions and the gut. Drawing on the writings of philosopher Sianne Ngai, poet Claudia Rankine and queer theorist Sara Ahmed, this new work asks how patriarchal control is processed and stored in the body. I’m really looking forward to exploring the Medical Centre, Flinders University Museum of Art, the creative writing department and connecting with academics and students who are interested in similar themes of intersectional research.”

EMMA HOUGH HOBBS - 2020 HANLON LARSEN SCREEN FELLOWSHIP WINNER

Emma Hough Hobbs has won the inaugural $35,000 Hanlon Larsen Screen Fellowship, which will provide her support to produce her experimental film project, Film on Film (working title).

Envisioned as a three to six minute doc-animation hybrid, Film on Film will explore the compelling charm of celluloid, and how to spot when a film has been shot with the “good stuff.” It will be shot on Kodak stock and the animation will then be captured frame by frame on Kodak film itself. This short will pull soundbites from experts and film-centric directors, like Hirokazu Kore-eda, Sean Baker and Sophia Coppola, with handcrafted 2D animation, to create an ode to the medium against the backdrop of 35mm’s contemporary renaissance.

ATaM SCHOLARSHIPS

Two Assemblage Honours scholarships for students studying Creative Arts are available to support students in the performing arts or theatre areas. The value of each is $5,000.

In 2021 scholarships were awarded to incoming Creative and Performing Arts Honours students Duncan Vecchiarelli and Rhys Stewart.

CONNECT WITH US

Sign up for our eNewsletter for updates on events, projects, research initiatives and new developments at Assemblage.

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flinders.edu.au/assemblage
Andrew has decades of experience as an environmental consultant, entrepreneur and philanthropist. He is Co-Founder, Chairman and Executive Director of JBJS&G Australia – one of Australia’s largest privately owned environmental consulting companies – and was awarded EY Entrepreneur of the Year for the Central Region in 2017. Andrew acts as Director of several companies focussed on property development, private equity investments and entertainment opportunities. In partnership with his wife, Alexandra Dimos, he founded the Nunn Foundation, a philanthropic fund focussed on supporting key social and arts causes in South Australia. Leader of the Entrepreneurship Advisory Board, the South Australian Chief Entrepreneur provides high level, independent advice to the South Australian Cabinet and business community to enable entrepreneurialism across all forms of business, industry and the public sector.

Mr Andrew Nunn

Cutting his teeth as a cabaret musician and department store executive, Greg co-founded and was managing director of Adelaide’s iconic Imprints Bookellers (1984–2007). With a wealth of governance experience, including a term as an Elected Member of the Adelaide City Council (2000-03) and on the boards of many community benefit, arts and cultural organisations, he was founder of The Adelaide Festival of Ideas in 1999. Greg went on to head up Arts SA (2004-08), becoming Deputy Chief Executive in the Department of the Premier and Cabinet (2008-11), where his stewardship included Arts SA, the Adelaide Thinkers in Residence Program, Capital City Directorate, and establishment of the Integrated Design Commission SA. In 2012 Greg moved to SA Health to head up Office for the Ageing. Following three years consulting, Greg joined SA Health to head up Office for the Ageing. Following three years consulting, Greg joined SA Health to head up Office for the Ageing. Following three years consulting, Greg joined SA Health to head up Office for the Ageing.

Greg Mackie OAM

Hannah Fox is an artist, curator and festival director with a focus on sound art, large-scale public art, contemporary music and live art. Her work has crossed a broad spectrum of outcomes from devising and delivering a performance intervention for the Tate Modern to creating a stage show for Janes Addiction and choreographing cranes and forklifts for a large-scale car stunt show.

Since returning to Australia in 2007, she founded creative partnership Supple Fox; delivered four years of contemporary music programs as Artistic Associate at Melbourne Festival and then made the move to Mona at the very beginning stages of their winter festival, Dark Mofo where she became Associate Creative Director.

Hannah Fox

Jo Dyer is a leading Australian producer and festival director. Currently the Director of Adelaide Writers’ Week, she has held leadership roles at significant cultural organisations including the Sydney Writers’ Festival, Sydney Theatre Company and Bangarra Dance Theatre. Through her production company, Soft Tread Enterprises, Jo focusses on developing Australian stories for the stage and screen: her award-winning films have screened theatrically and at Festivals worldwide, and her theatre productions have played widely across Australia and toured internationally to countries including NZ, India and the US. She serves as the Chair of Sydney-based dance theatre company, Force Majeure.

Jo Dyer

John McCormick is a technology based artist with a major interest in movement. John is currently a lecturer and researcher in the Centre for Transformative Media Technologies at Swinburne University of Technology where he investigates artistic practices in mixed reality environments, robotics, artificial intelligence and human action. Current research explores human robot interaction mediated by mixed reality environments. John has collaborated on works worldwide, including at ISEA, ZERO1 JS, SIGGRAPH, Melbourne Festival, Venice Biennale, Siggraph Asia. John is currently a lecturer and researcher in the Centre for Transformative Media Technologies at Swinburne University of Technology where he investigates artistic practices in mixed reality environments, robotics, artificial intelligence and human action. Current research explores human robot interaction mediated by mixed reality environments. John has collaborated on works worldwide, including at ISEA, ZERO1 JS, SIGGRAPH, Melbourne Festival, Venice Biennale, Siggraph Asia. 

John McCormick

Julianne Pierce

Julianne Pierce is an Australian independent producer, artist and writer working across performance, visual arts and media arts. She was a Creative Producer on Festival2018, the arts and culture program of the Gold Coast 2018 Commonwealth Games and was Creative Producer for the 2016 Adelaide Fringe. Julianne was Producer of ‘and the earth sighed’ by Leon Cmielewski and Josephine Stams presented at the 2019 Adelaide Festival. She is currently Creative Producer on ‘Child of Now’, a co-authored story about the next century by Melbourne-based artist Robert Walton. From 2012 to 2014 Julianne was Executive Director of Australian Dance Theatre, after five years in the UK as Executive Producer of Blast Theory. Julianne is a founding member of the influential computer artist group VNS Matrix. From 2013 to 2015 she was Chair of the International Symposium on Electronic Art.
Wesley Enoch AM

Wesley Enoch is a writer and director and the former Artistic Director at the Sydney Festival. He hails from Stradbroke Island (Minjerribah) and is a proud Noonuccal Nuugi man. Previously Wesley has been the Artistic Director at Kooemba Jdarra Indigenous Performing Arts; Artistic Director at Ilbijerri Aboriginal Torres Strait Islander Theatre Co-operative and the Associate Artistic Director at Belvoir Street Theatre. Wesley’s other residencies include Resident Director at Sydney Theatre Company; the 2002 Australia Council Cite Internationale des Arts Residency in Paris and the Australia Council Artistic Director for the Australian Delegation to the 2008 Festival of Pacific Arts. He was creative consultant, segment director and Indigenous consultant for the 2018 Gold Coast Commonwealth Games. Wesley has written and directed multiple iconic Indigenous theatre productions. His most recent is Black Cockatoo, which premiered at the 2020 Sydney Festival. Wesley has also recently taken up the position as Indigenous Chair in the Faculty of Creative Industries, Education & Social Justice at QUT.