

## **WTF is Lecture Performance?**

### **A Symposium**

**Friday 23 August, 2019 at Buxton Contemporary**

The lecture, by its very nature, is performative. At first glance it would seem that Lecture Performance is a tautology: an over qualification of an established mode of knowledge delivery that has been employed within the Academy for centuries. Yet Performance in this context is not simply a reiteration, it is in fact an expansion that challenges the lecture form. It demands that the lecture question its performativity through an experimentation with its delivery. By opening up the lecture format to a broad range of speculative modes of information dissemination, the Lecture Performance format can provide new ways of thinking about how knowledge is produced and exchanged within, and even beyond, the university.

### **CONVENED BY**

Dr Kim Donaldson, Dr Tessa Laird, Dr Sean Lowry and Dr Mark Shorter of the Victorian College of the Arts, University of Melbourne.

### **PERFORMERS**

Irina Danilova; Faye D'Evie and Luke King; Draf Draffin; Lauren Gower; Lou Hubbard; Damien Melchiori; Sam Peterson; Jane Polkinghorne; Lucreccia Quintanilla; Diego Ramirez; Steven Rhall; Katie Sfetkidis.

**Friday 23 August, 2019**

**10.30AM - 5.00PM** with reception to follow

Education Gallery

Buxton Contemporary

Cnr Southbank Blvd & Dodds St

Southbank 3006

## **SCHEDULE OF PERFORMANCES**

**10.30**

**Introduction:**

Kim Donaldson, Tessa Laird, Sean Lowry, and Mark Shorter

**11am - 1pm**

- Lucreccia Quintanilla
- Irina Danilova
- Steven Rhall
- Faye D'Evie and Luke King
- Lauren Gower

**1 - 2pm Lunch (not provided)**

**2pm - 4.30pm**

- Jane Polkinghorne
- Damien Melchiori
- Katie Sfetkidis
- Lou Hubbard
- Diego Ramirez
- Draf Draffin
- Sam Peterson

**4.30pm**

**Closing remarks:**

Kim Donaldson, Tessa Laird, Sean Lowry, and Mark Shorter

**5pm**

**Drinks**

## **Lucreccia Quintanilla**

Quintanilla is an artist, DJ and soundsystem operator, writer and researcher at Monash University. She has exhibited in Auckland, Chicago, New York, Berlin, Yogyakarta, Canada, Sydney and Melbourne. She writes both solo and collaboratively and most recently her work has been published in Un/Projects and Sounding Out! She has most recently presented a paper at the Soundsystem Outernational Conference in Naples, Italy.

Quintanilla's ongoing project is looks at sound as a mode of knowledge transference, as a sensorial conduit for multiple senses of time and place and as a carrier of past and future narratives. She is interested in the potential of amplification as a point of departure for thinking through ideas around place and culture, collaboration, music/sound experimentation.

Quintanilla will present a talk and sound combo that relates to art making itself, the politics of living on settled land and explore the history of empowering narratives within music and dancing, the intimate and collective.

## **Irina Danilova**

Brooklyn based artist, performer, and curator. Born and raised in Ukraine, School of Visual Arts MFA graduate teaches art in Kingsborough College of CUNY. Irina's works were shown in museums, galleries and art centers around the globe, including Zimmerli Museum, Weisman Museum, Chelsea Museum, Islip Museum and Moscow Center for Contemporary Art.

59 words:

Interactive Performance Team 59 was first performed at the International Performance Art Festival in Santiago, Chile in 1997, and in a few locations after that, including the Elisabeth Foundation for the Art Project Space in 2018. This performance covers basic goals of the lecture as an event, including the attendance of the audience and its (total) involvement or participation.

## **Steven Rhall**

Rhall is a post-conceptual artist operating from a First Nation, white-passing, cis male, positionality. Responding to intersections of First Nation art practice and Western art canon, he interrogates modes of representation, classification and hierarchy via performance, curatorial projects and process lead methodologies. Rhall lectures at the VCA and is a PhD candidate at Monash University.

Responding to ideas of frameworks which underpin modes of lecture structure and content, Steven Rhall's performance critiques the lecture as a figurative stage for our unconscious

desires and socio-cultural conditioning. From the 'acknowledgement of country' to ideas of staged-craft, prepare to be informed on what you should both know and carry out when it comes to the lecture – as audience or orator.

### **Fayen D'Evie and Luke King**

Luke Duncan King is a visual artist, whose practice is grounded in printmaking, but extends into video, performance and other artforms. He has an interest in collaboration, and has performed or co-created works with choreographers, dancers, performers, and other visual artists, in public and private museums and galleries. Luke is a co-founder with Geoff Riding of Magic Hands, which teaches Deaf-led classes in beginner and intermediate AUSLAN. Luke completed a BFA (Hons) at the VCA in 2015.

Fayen d'Evie is an artist based in Muckleford, rural Victoria. Fayen advocates the radical cultural agency of blindness, arguing that blindness offers critical positions and methods attuned to sensory translations, the tangible and intangible, concealment, uncertainty, and the invisible. Fayen is the founder of 3-ply, which investigates artist-led publishing as an experimental site for the creation, dispersal, translation, and archiving of texts. With artist Katie West, Fayen co-founded the Museum Incognita, which revisits neglected or obscured histories, activates collective readings, and archives ephemeral artworks and practices.

Building from Fayen d'Evie and Luke King's shared interest in language and gestural poetics, this lecture will share lessons of encounters with Aliens: how to approach an Alien, how to establish shared grounds for conversation, how to relate difficult histories, how to make love not war.

### **Lauren Gower**

Gower belongs to the trawlwoolway people of tebrakunna country, and currently lives and works on unceded Kulin country in Melbourne. She is an academic, writer and artist whose research and creative practice focus on poetic, performative and participatory engagements with country.

This lecture performance will emphasise the role of non-human voices of Country in knowledge sharing. Participants will engage with First Nations epistemologies through embodied interactions with Boonwurrung Country, beginning with a walk on Country to a nearby place outside, and concluding in that place with a guided deep listening session

### **Jane Polkinghorne**

Polkinghorne uses herself to navigate the zones where artifice at the core of performance collapses into artless affect through failure. Working primarily with video performance she

utilises humour as a disruptive mode of merging authenticity with duplicity in an exploration of the ethics of disgust.

### Failing to Perform V3: Middle of the Road

The faux hits the fur in Polkinghorne's third iteration of a lecture on performance, 'art talks' and failure. An examination of badness, faking it, acting and authenticity is made through analysing her various attempts to work through a pubic hair performance. Throughout the presentation the fuzzy zone academia sinks into performance while slipping and dissipating into an experience that manifests in a collision of failure, artifice and authenticity. How failed can performance "be" before it is no longer performance? How excruciating, or tedious, will this lecture be? Will it fail, succeed, or worse, achieve the middle road of mediocrity?

### **Damien Melchiori**

Melchiori is a purveyor of cultural commodities and a conceptualiser of romantic ambivalence. His recent work rehearses an ouroboristic paradox wherein "conservation is iconoclasm is conservation" in order to critique histories of cultural materials production, museum cultures and appropriation as production, per se.

Melchiori will present a lecture/performance wherein a discovery is revealed with potentially rhizomatic implications for modern Western Art-History, as such, while simultaneously reappraising the need to separate Truth from a proverbially "good story".

### **Katie Sfetkidis**

Sfetkidis is a Melbourne based artist whose feminist practice unpacks the role of intersectional feminism within institutions of power. In 2018, she ran for Mayor of the City of Melbourne bringing art to the world of politics. She has exhibited in many festivals and artist run spaces; most recently her solo exhibition *An Artist's Guide to Becoming Lord Mayor* at Kings ARI.

### *An Artist's Guide to Becoming Lord Mayor*

In this lecture-performance, artist Katie Sfetkidis offers a 'how-to-guide' for artists considering running for office. Drawing on her own personal experience of running for Mayor, this seminar will teach you how to apply your creative skills to a political campaign. Covering many aspects from getting on the ballot, the day-to-day of running a campaign to dealing with the press, throughout, Sfetkidis will offer her unique insider perspective on the electoral system and tips on how you can be the next artist Mayor of your city council.

## **Lou Hubbard**

In videos, assemblages and lectures, Hubbard operates surgically on words and objects such as lolly eyeballs, rubber horses, and inflatable walking frames. Her work realizes an unconscious steeped in training, measuring and sentimentality.

Since 2000 Hubbard has exhibited across Australia and internationally. She teaches in the School of Art, VCA.

Three ruminations on la perruque (the wig) using cheat sheets located in unusual places.  
(Duration 15mins)

### **1. A MAJOR PURCHASE**

What did you pay for that comb-over?

I paid \$1100.00

You paid too much.

I paid the price for art.

### **2. NEUROSURGERY**

I recall the report of a neurosurgeon who removed a tooth from a footballer's scalp.  
When I removed a ring from the head, it was like removing a tick from the family dog.

### **3. A CASE STUDY**

I am a paid academic.

I am an unpaid artist.

I sometimes make artwork in my office.

My employer benefits from my art practice; my art practice benefits from my employment.

## **Diego Ramirez**

Ramirez is an artist, writer and occasional curator interested in terror as a response to the other. He is represented by MARS Gallery.

Once More, With Diversity Feeling is an 'audition' for a Mexican vampire in the upcoming Buffy The Vampire Slayer reboot, which has been mediatized as emphasizing diversity. This collection of sinister melodies vampirizes the Y2K-teenage-apocalypse style of the Buffyverse to conjure post-colonial dynamics, Gothic pathos and Catholic iconography.

## **Draf Draffin**

Currently Lecturer in Theatre, theatre school VCA or is it FOFAAM, working mainly with Master students in Directing. Has worked as theatre practitioner trainer for over 45 years and created over 70 theatre productions. Worked nationally and internationally (mainly Asia). Has just completed DVPA thesis Mind the Gap: Jo Ha kyu and the Missing Teeth.

Title: L'ecture : Somatic Living Listening

A 15-minute experiment in shifting the paradigm of information imparting to a living creative experiential encounter, spatially, temporally, kinesthetically and corporeally.

**Sam Peterson**

My talk is a rant.

I own the word rant and put it where it rightfully belongs.

A rant about things not too many people know about, even in this new wave of everything.

We all do it and I despair of it ever stopping.

But I rant about it because I can't live anymore without ranting about it.

It's about how lots of people see me and the feelings I have, so hopefully you will see me differently after this, and also to explain more fully to all the others what's happening to me.