

1. One A4 page overview covering who you are, your artform practice and your significant artistic milestones to date, noting any specific awards or recognition of outstanding achievement. Please include a brief statement addressing why you are applying as an early career artist.

I am a writer, producer, theatre-maker and performer. In my practice I work extensively across disciplines to create a diverse body of work, from interactive performance to theatre to spoken word. I am seeking a Creative Fellowship as an early career artist to undertake two-year program of professional development.

In 2006 I founded science-theatre ensemble Boho to create experimental cross-artform performances based on concepts from Complex Systems Science, Game Theory and Network Theory. Boho works in collaboration with research scientists from organisations such as University College London, CSIRO and the Powerhouse Museum, and has presented work for the Asia-Pacific Complex Systems Science Conference, TEDx Canberra, the Brisbane Festival Under The Radar, and the Street Theatre. Over 2011-12 I was Artist-in-Residence at the University College London Environment Institute, developing a new interactive performance entitled Best Festival Ever. Following a 2012 scratch season at the Battersea Arts Centre in London, Best Festival Ever has been programmed for full productions at the London Science Museum and Arts House Melbourne in late 2014.

In 2006 I was in Manila as writer-in-residence for three months with Tanghalang Pilipino, the key government-funded theatre company in the Philippines, and my work continues to be produced by companies in Manila. In 2011, I adapted a Japanese novel into a large-scale site-specific production for 70 performers by Filipino theatre ensemble Sipat Lawin. Battalia Royale was attended by more than 4,500 audience members and received coverage on international news services including Reuters, CNN, BBC and Al-Jazeera. In 2013 I co-devised a documentary theatre work entitled Kids Killing Kids about the Philippines and the Battalia project. Kids Killing Kids was presented for seasons in Melbourne, Sydney and Newcastle, and was awarded Best Experimental Performance for the 2013 Melbourne Fringe Festival. I have been invited to further develop this work in collaboration with Sipat Lawin for presentation in the 2014 Next Wave Festival.

Since 2009 I have been commissioned to create new performance works for UK theatre company Coney, Opera Australia, the National Film and Sound Archive and the London Free Word Centre. In 2012 I completed a residency at Campos de Gutierrez in Medellin, Colombia, to write and record a spoken-word album. My playscripts have been nominated for the Max Afford National Playwrights' Award and the Queensland Premier's Literary Award, and I was a finalist in the inaugural National Poetry Slam in 2008.

I have extensive experience as a producer and curator of experimental and cross-artform performance work. I have worked as a producer at the Battersea Arts Centre in London and for the HERE Arts Center in New York. In 2009 I co-

founded and directed the Crack Theatre Festival, a national festival and forum for experimental performance in Newcastle as part of This Is Not Art. In 2011 I founded the You Are Here Festival, an annual multi-arts festivals taking place in shopfronts and found spaces in Canberra city. In 2013 I co-curated and facilitated the TippingPoint Australia climate-arts conference as part of the Australian Theatre Forum.

In 2012 I was awarded a Churchill fellowship through the Winston Churchill Memorial Foundation to explore the intersection between contemporary science and the performing arts. In 2014 the fellowship will take me to the USA, Europe and Asia to visit institutions and organisations that are connecting performing artists and scientists in innovative ways.

Across all areas of my practice as a playwright, science-theatre artist, spoken word performer, festival producer and curator, I have a focus on interactive and audience-driven work. In recent years I have created a substantial body of interdisciplinary work and established myself as a significant emerging Australian artist. I am now at a critical stage in my artistic career. A Creative Fellowship will be a crucial opportunity for me to further my professional development by undertaking key multi-year projects with mentors Tassos Stevens and Angharad Wynne-Jones. This program offers the chance for me to learn skills and access opportunities that are not otherwise available to me as an emerging Australian artist.

2. One A4 page outline of the 2-year program you propose to undertake with this fellowship, including details of key activities you'll undertake and what you believe the outcome of this fellowship will be for you and your practice. Include details of whether you plan to work with a mentor(s). Please explain the interdisciplinary approaches you propose to undertake in realising this fellowship program and the importance of this program to your practice at this time in your career.

From July 2014 - June 2016 I will undertake two multi-year projects, as well as a series of one-off activities.

BEST FESTIVAL EVER

From August - December 2014, I will travel to the UK to undertake the first full production of Boho's Best Festival Ever at the London Science Museum and the Manchester Museum of Science and Industry, before returning to Australia to present a season at Arts House in Melbourne.

Over 2011-13, in residence at University College London's Environment Institute, I researched and developed 'Best Festival Ever' in collaboration with Tassos Stevens from UK company Coney. Based on the science of climate and systems modelling, Best Festival Ever takes place around a table for a playing audience of 20. Combining theatre, lecture and boardgame techniques, the show places the audience in charge of a fictional music festival, introducing them to

concepts from Systems Science while they do their best to keep the festival and its audience from collapsing into chaos.

The innovative form of Best Festival Ever has received a great deal of interest from a wide range of organisations. Following this initial season, I will pursue opportunities to use this work to engage with science centres, arts venues and festivals internationally, as well as opening up connecting with non-arts audiences to bring conversations around science and sustainability topics to policy-makers and the corporate sector.

A fellowship would allow me to commit myself fully to the next phase of development for the production, in order to properly explore the potential of the work and this area of cross-artform practice.

Over 2015-16 I will further develop the participatory performance mode of Best Festival Ever in the creation of a new full-length interactive work for production in 2016. I will continue to work with Tassos Stevens as a mentor on this project, drawing on his and Coney's background in creating responsive theatre works with audience-driven narratives. I will spend two months in 2015 and two months in 2016 in London, contributing to Coney's ongoing projects.

TIPPINGPOINT AUSTRALIA

TippingPoint Australia is a network of artists, scientists, politicians and activists who foster conversations on and artistic responses to climate change. In 2013 I was invited to take on a key role in directing and managing the organisation. Over 2014-16, I will curate and produce a series of TippingPoint events linking artists and scientists, under the mentorship of Angharad Wynne-Jones, Head Producer at Arts House Melbourne and TippingPoint Australia founder. Drawing on the research and connections developed through my Churchill Fellowship, I will engage artists across disciplines to create new works addressing issues around climate and global change.

In early 2015, I will produce and curate a week-long TippingPoint workshop, in which 12 artists will be paired with scientists and creative mentors to develop new works exploring climate-related issues. In early 2016, the first TippingPoint Festival will take place in Melbourne. This large-scale multi-arts festival will feature artists and works engaging with climate-related issues from Australia and overseas. Working with Angharad Wynne-Jones, I will curate the performance series of this festival, bringing together a highly multi-disciplinary program of outstanding artworks and performances, creating platforms for cross-artform collaboration and fostering connections with scientists and research institutions.

OTHER ACTIVITIES

I will continue to collaborate with the Sipat Lawin Ensemble in Manila, contributing to their 2014 program of solo performance works and their 2015 season of new films. I have been invited by the Australian Consulate in the Philippines to work with Sipat towards a new experimental site-specific performance piece featuring Australian and Filipino artists to be presented as

part of the 2016 celebrations for the 70th anniversary of Australian-Filipino diplomatic relations.

I have also received a commission through Arts House Melbourne to create a new digital theatre work in collaboration with media artist Keith Armstrong. This work will be created over 2014-15 and will combine my interactive performance sensibilities with Keith's background in new media and digital art.

At the conclusion of this two year program of activities, I will have established my work in an international context and developed a network of collaborators, touring partners and audiences in Europe and Asia. I will have developed a significant body of work suited for touring and developed my skills as a performance practitioner through working with outstanding interdisciplinary artists and curators. I am now at a critical stage in my artistic growth. Having achieved a number of significant outcomes through experiment, trial and error, I now need to underpin my practice with rigour through working with mentors such as Tassos Stevens and Angharad Wynne-Jones, and to commit myself fully to a program of creative development.

3. Further CV detail

2006 - Writer-in-residence for Tanghalang Pilipino in the Philippines, writing and devising two new site-specific performances.

2007 - Boho's A Prisoner's Dilemma toured to the Asia-Pacific Complex Systems Science Conference, the Brisbane Festival Under The Radar, the Adelaide Fringe Festival and The Canberra Street Theatre.

2008 - My script Oceans All Boiled Into Sky was produced as a live radio play by The Street Theatre and was nominated for the Max Afford National Playwrights Award.

2009 - Playwright delegate to the World Interplay Festival in Brisbane.

2009 - Boho in residency at the Manning Clark House Scholarly and Cultural Centre to create Food For The Great Hungers, an installation performance work exploring Complex Systems Science and Australian history.

2009-10 - Founded and co-directed the Crack Theatre Festival in Newcastle.

2010 - My solo spoken-word performance Sun Drugs nominated for Best Solo Show of the New Zealand Fringe Festival.

2010 - Commissioned by the Street Theatre to write solo work Underage House Party Play and childrens' theatre show PEA!

2010 - Boho commissioned by the Powerhouse Museum to create True Logic of the Future, an interactive examination of the political and social consequences of climate change using purpose-built replicas of 19th century scientific apparatus.

2011 - Selected as one of 45 participants worldwide to take part in the European Festivals Association's Atelier for Young Festival Managers in Izmir, Turkey.

2011-13 - Founded and directed the You Are Here multi-arts festival in Canberra.

2011 - Commissioned by the Free Word Centre in the UK to create a new interactive game for International Translation Day at Brick Lane Markets and the London Bookfair.

2011- Commissioned by UK theatre company and 'Agency of Play' Coney to write a script for their audience-driven work A Small Town Anywhere.

2011 - With interdisciplinary collective Polyartistry, I scripted four librettos based on crowd-sourced content for Opera Australia's PolyOpera series of opera films.

2012 - Artist-in-residence for University College London's Environment Institute and the Battersea Arts Centre.

2013 - Initiated and coordinated a trip to Manila with 20 Australian writers, performers, musicians, visual artists and producers from Sydney, Melbourne and Canberra, to work with Sipat Lawin on their large-scale interactive performance LOVE: This Is Not Yet A Musical.

4. I affirm that I have the written agreement of all of the artists and organisations listed in this application, and am happy to supply letters of confirmation if required.