

THE SUBSTATION

LEE SERLE AND THE SUBSTATION PRESENT

MULTIMODAL

MULTIMODAL guides randomly selected audience members through a series of physical, sonic, olfactory and choreographic experiences inhabiting multiple spaces within The Substation, inducting them into a performance ritual that is both participatory and self-reflective, observed by a larger audience of voyeurs. Multiple modes of input set the performance into action as the inductees directly contribute to the content of the work. The senses are activated for a unique and individual experience, and without the audience the performance cannot operate.

Director/Choreographer/Installation Designer
Lee Serle

Sound Artist and Designer **Byron Scullin**

Performers/Collaborators
**Deanne Butterworth, Benjamin Hancock,
Geoffrey Watson, Rebecca Jenson, James Andrews,
Sarah Aiken, Jessie Oshodi, Matthew Hyde,
Emily Robinson, Ben Hurly, Jacqueline Aylward and
Arabella Frahn-Starkie**

Costume Design **Shio Otani**

Lighting Design and Production Management
Richard Dinnen for Megafun

Installation Artist **Liz Henderson**

Video Artist **Takeshi Kondo**



Australian Government



CREATIVE VICTORIA

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DIRECTOR / CHOREOGRAPHER'S NOTES

For several years now I have been focused on interactive, participatory and site-specific works and how I can engage audiences differently than the usual proscenium arch situation and audience/performer relationship. This is not a new concept in contemporary dance/performance, but one that I am consistently engaged with. I aim to provide audience members with an active role in the work allowing them to contribute in various ways, guided and supported within this by the performers. For the most part the audience's participation is passive, yet allows room for varying degrees of interactivity depending on the individual. The role of the voyeurs is equally important in adding a heightened energy or tension within the space, also your decision of how to view the performance as your focus shifts from the performers to inductees to each other; if you desire to be involved or content in your voyeurism.

In collaboration with sound artist Byron Scullin and Installation artist Liz Henderson, 'Multimodal's' performers guide the randomly selected inductees throughout The Substation's numerous spaces, and are given textual, aural, linguistic, spatial, visual and the often forgotten, olfactory information that feed the work generating its content, and offering many sensory experiences that can effect how we participate and view performance.

'Multimodal' in many ways is an extension of my previous work 'P.O.V.', where the audience were also placed within the performance environment and observed by an external audience of voyeurs in the traverse theatre arrangement. 5 years later creating 'Multimodal', I feel confident in evolving this aspect of my work to see what the capacity is for more overwhelming experiences, still within a supported environment where audience members are never made to feel at risk or humiliated.

Once the performance has concluded in the main space, I strongly encourage you to explore the gallery installations downstairs where the randomly selected inductees have begun.

Lee Serle

INSTALLATION ARTIST / OLFATORY CONSULTANT'S NOTES

My current studio practice is object-based installation, 'focusing' on fragrance as a medium. Fragrance has permeated my work for many years; however it has only been over the past few years that it has become the dominant medium for communication. Olfaction has long been derided as a lower sense in the hierarchy of the senses; strongly linked to our emotions it has been generally ignored in the study of aesthetics and other forms of inquiry. Traditionally aesthetic contemplation requires psychological and physical distance to provoke a response, my objective is to challenge this long-held belief and explore olfaction's use in epistemological inquiry.

Recently, the so-called lower senses of olfaction, taste and touch have become an area of investigation for a number of artists, philosophers and scientists. It has been speculated that this rise in interest is a direct response to our reliance on digital technology with its associated disembodied social interaction.

Popular belief holds that we are born with either a predilection or an aversion to certain scents, however, current research counters this and it is now thought that we experience scent through association, which confirms the strong connection between memory and scent; the often quoted Proustian effect is evidence of this. The strong connection between scent and memory is critical to my practice, as it will affect the understanding of the work, opening it up to multiple meanings, many of which will differ from my intent. However, this is the beauty of olfaction; it is a capricious and ephemeral sense.

Language often fails in an effort to interpret the olfactory experience. A linguistic gap opens up when attempting to describe a scent; olfaction relies on the appellations of the other senses to communicate and these frequently fall short. When describing a scent we often describe the object emitting the scent, not the scent itself. The language of scent is as elusive as the scent is intangible.

Liz Henderson

SOUND ARTIST'S NOTES

When most of us listen, the response to what we hear is primarily an emotional one. The ineffable power of music relies on this reaction. In this way we 'feel' sounds before we think about them. For example, the tone of someone's voice is measurably more important to interpretation than the content of what is being said. We can, however, also experience the feeling of sound directly - not as emotion, but as physical sensation. The air around us vibrates with sound, but we often ignore the sensation of hearing itself to preference the interpretation of aural objects as subjects to be parsed for meaning.

Technological developments over the past 75 years have given artists a diverse set of powerful tools for unprecedented control over how sound is expressed in space and time. We can feely move from the intimacy of headphones to the voluminous power of large concert sound systems. We can capture sounds and manipulate their qualities in real-time, or remove them from the time domain entirely for later use. We can create sounds synthetically, bringing into reality new unheard sounds. This liberation presents contemporary sound artists with an abundance of creative opportunities while simultaneously presenting a unique predicament: the theoretically limitless possibilities that arise from this power over sound can seem overwhelming.

My works seeks to investigate the interplay between the emotional and physical experience of sound using an array of audio technologies. I aim to create unique sonic experiences that invigorate and speak to something fundamental about the sensory manifestation of the universe.

Byron Scullin

ARTIST BIOS

LEE SERLE

Lee Serle is a New York and Melbourne based choreographer, performer and teacher. He creates work in varied contexts and forms; including dances for the stage, site-specific, interactive performance installations, and intimate solo works.

Lee has been commissioned to create new works for the Lyon Opera Ballet, Sydney Dance Company, Rolex Mentor and Protégé Arts Initiative, Lucy Guerin Inc., Australian Centre for Contemporary Art (ACCA), Dancenorth, Next Wave, and the Victorian College of the Arts presenting new work in Australia, USA, France and Lebanon.

Lee was Protégé in Dance for the prestigious Rolex Mentor and Protégé Arts Initiative 2010-11; mentored by seminal American choreographer Trisha Brown in New York. Through this initiative he created and performed new work with the company, and toured within the USA and internationally. It was through this initiative Lee's first major work 'P.O.V.' was commissioned and presented at the New York Public Library.

An inaugural recipient of the Australia Council for the Arts, Creative Australia Fellowship in 2012, Lee embarked on a research and development period for 2 years of solo choreographic practice in Melbourne, New York and Beirut; Mentored by Tere O'Connor (New York). Following this he was an artist in residence at ACCA, culminating in his solo work 60 Second Dances, for the Framed Movements exhibition for the 2014 Melbourne Festival.

Since 2004 Lee has collaborated and performed in works by Lucy Guerin Inc., Chunky Move (Gideon Obarzanek), Trisha Brown Dance Company, Shelley Lasica, Stephanie Lake, Antony Hamilton and Byron Perry, touring extensively worldwide.

www.leeserle.com

BYRON SCULLIN

The work of Melbourne practitioner Byron Scullin explores the technological representation and amplification of sound as well as its properties as a physical presence. Operating in an ambiguous space where sound transitions into noise, Scullin's sonic environments offer an experience of mass and multiplicity, often representing attempts to hear the unheard.

After an interest in synthesis at a young age, Scullin was mentored by producer and composer Francois Tetaz. He has since been involved in almost all aspects of audio in his twenty year career, contributing sound to feature films such as Wolf Creek, contemporary dance productions by Lucy Guerin, Gideon Obarzanek, and Lee Serle, and theatre works by David Chisholm, Chamber Made Opera, and Arena Theatre Co. He has created installations for museums and galleries - including Creation Cinema as part of First Peoples at the Melbourne Museum - and produced, engineered and mastered numerous Australian and international recordings. He also works as a sound educator at RMIT and Melbourne University.

A prolific collaborator, Scullin has worked closely with audio-visual artist Robin Fox and video artist Daniel Crooks, as well as Australian composers Anthony Pateras, Marco Fusinato, and Oren Ambarchi. He's also helped realise sound for notable international artists including Bernard Parmegiani, Tony Conrad, and Steven O'Malley.

www.byronscullin.com

BENJAMIN HANCOCK

Benjamin Hancock is a young Melbourne-based dancer and choreographer. He graduated from the Victorian College of the Arts (VCA) with a Bachelor of Dance in 2008.

He is a much sought after performer and has worked with some of Australia's leading choreographers in contemporary dance, including Martin del Amo (*Slow Dances For Fast Times*, 2013), Narelle Benjamin (*Course*, 2013), Sue Healey (*Variant*, 2012), Antony Hamilton (*Keep Everything*, 2014, 2012) Gideon Obarzanek/*Chunky Move* (Assembly, 2011) and Lucy Guerin Inc (*Untrained*, 2011).

Other Artists include: Anthony Breslin, Brous, Clair Browne and the Bangin' Rackettes, Cobie Orger, Dirty Three, Francis Rings, James Welsby, Katie Noonan & The Captains, Opera Australia, Prue Lang, Sex On Toast, Super Wild Horses, Supple Fox and Tristan Meecham.

Most recently, Benjamin performed in Antony Hamilton's *Keep Everything Mobile States National Tour*.

Benjamin is an Artistic Associate and founding member of 2ndToe, whom he has been working with since 2007. 2014 has found the Collective developing a new show *The Lost Dance Project* whilst continuing teaching and presenting smaller projects in and around Melbourne.

Benjamin is also a prolific solo performer, having presented work for *Chunky Move's Next Move* (Princess 2014), Lucy Guerin Inc's *Pieces For Small Spaces*, *Faux Mo* at the Mona Foma and *Dark MOFO* Festivals in Hobart, and a variety of Sydney/Melbourne clubs and short works festivals.

www.hancockbenjamin.tumblr.com

DEANNE BUTTERWORTH

Deanne Butterworth a graduate of Western Australian Academy for Performing Arts, Deanne's choreographic practice presently focusses on collaboration with other artists and working in outdoor spaces in proximity to existing sculptural works. Amongst others she has worked with Shelley Lasica, Sandra Parker, Jo Lloyd, Phillip Adams BalletLab (Brooke Stamp and Phillip Adams), Maria Hassabi, Adva Zakai, Tim Darbyshire, and Shian Law.

Solo works include: *Twinships*, (Housemate Residency, Dancehouse, 2010) and a re-presentation of *Twinships* at West Space (2012); *Siteless Now*, (NGV for 'Melbourne Now', 2014); *Doublage* (Dance Massive 13 for Action/Response, curated by Hannah Mathews); *Dual Reperage in Threes*, (Dance Massive 11); *Siteless, Pieces for Small Spaces* Lucy Guerin Inc. (2010). Various residencies include: Bundanon NSW, (2009), Summer University PAF, France, (2009), Trois C-L, Luxembourg, (with BalletLab, 2012). From July 2016 Deanne is undertaking a 6 month residency at Boyd Studios funded by City of Melbourne.

In 2012 Deanne collaborated with artist Linda Tegg and other performers to create a site specific work at a convenience store, titled *PERFORMANCE*. In 2014 Deanne worked with artist Ash Kilmartin for the exhibiton at Slopes, Fitzroy *If This Exhibition Were A Text* to perform the work *Regarding Yesterday*, by Brussels based dancer and choreographer, Adva Zakai. She performed in *Intermission* by Maria Hassabi and was involved in Alicia Frankovich's work, *Defending Plural Experiences*, both shown at ACCA; she also performed in *Entitled Title*, by Tim Darbyshire for the inaugural Keir Choreographic Award and was a participant in Shelley Lasica's ANAT Residency.

During 2015 and 2016 Deanne performed in *Solos For Other People* by Lasica (Dance Massive 15); worked with Lasica and Jo Lloyd for *How Choreography Works* at West Space (shown again for the Biennale of Sydney in April 2016); developed new works with choreographers Shian Law (*Vanishing Point*), Tim Darbyshire, (*Tainted Title*) as well as beginning to develop two new works- *Re-enactments* located in outdoor spaces and supported by the City of Melbourne and *Easy Action* a solo work for dancer and guitar. Most recently she performed in *I Can Eat Glass*, by artist Belle Bassin at Heide MOMA.

GEOFFREY WATSON

Geoffrey Watson is a Melbourne-based performing artist whose work is rooted in but not tied to; dance, choreographic, wearable design and writing practices.

Geoffrey is a graduate of the Australian Ballet School, was trained in design under the tutelage of Melbourne couturier Maximilian, and did not complete high school. Geoffrey has worked nationally and internationally as a performer and designer for artists including; Nana Bilus Abaffy (multiple works with Abaffy's experimental performance groups Psychoknot Theatrics and Secretive Dance Team), Philip Adams BalletLab (Performance Intervention for Saint Sebastian and Aviary, 2014), Dark Mofo (Blacklist party 2015), Brooke Stamp (designer for Tearaway Part 1, 2014) and Tokyo-based theatre company Gekidan Kaitaisha (Infant, 2013).

Geoffrey's own work attempts to further confound the already confusing landscapes of art, history and the mind. These performances include; Loving You Ad Nauseum- a TOTAL melodrama struggle against the Love/Beauty paradigm (premiering 2016), Australian Suburban Living Project- a figure displaced amongst unstable, abstracted memories of an Australian suburban childhood (2014), and Camel- a heroic bleeding of dogmatic displays of artforms into and against one another. Camel was developed under Next Wave Festival's Kickstart program under the mentorship of Phillip Adams, and premiered at Arts House in the 2016 Next Wave Festival.

www.geoffreygeoffreygeoffrey.com

REBECCA JENSEN

Rebecca Jensen is a Melbourne based Choreographer, Dancer and teacher. She graduated from the Victorian College of the Arts, Melbourne (BA Dance 2009).

Choreography has been presented at Next Wave Festival and Dance Massive with Sarah Aiken (OVERWORLD 2014); Kier Choreographic Award 2016 (Explorer); Melbourne Fringe Festival (POSE BAND 2015); Lucy Guerin's Pieces for Small Spaces (Within An Inner 2011). She is a founding member of Deep Soulful Sweats (Festival Of Live Art, Dark MOFO, Tiny Stadiums, Chunky Move, Next Wave Festival). Notable performances and collaborations include work with and by Jo Lloyd, Sandra Parker, Natalie Abbott, Nathan Gray, Balletlab, Motherboard Australian Korean Cultural Exchange, Mat Adey, Shian Law, Sarah Aiken, Aphids, Ben Speth, Public Movement, Mårten Spångberg, Zoe Scoglio, Liz Dunn, Melbourne Symphony Orchestra, Luke George and Brooke Stamp.

Rebecca was a recipient of DanceWEB Europe scholarship 2015, Next Wave Kickstart 2013 in collaboration with Sarah Aiken, PACT Vacant Room residency Sydney 2014, Australia Council Art Start, Ian Potter Cultural Trust travel grant and Motherboard Australia Korea cultural exchange. Rebecca is currently an Arts House Culture Lab resident for her work Deep Sea Dances.

RICHARD DINNEN

Following completion of a BA in Theatre (Production), Richard Dinnen worked for various organisations in Queensland (Brisbane Biennial Festival of Music, Queensland Performing Arts Trust, Playbox Theatre Trust, Queensland University of Technology) before spending two years in Edinburgh and London working as a Production Manager, Lighting Designer and Company Stage Manager.

On returning from overseas Richard worked in Queensland with major venues and productions, undertaking both Australian and overseas tours (Stolen, Energex, Body of Work) and with companies such as the Sydney Dance Company, Brisbane Arts Festival and Playbox Theatre Company.

Ten years ago Richard moved to Melbourne and has worked with Arena Theatre, The Malthouse, Andrew Kay and Associates and Sydney and Melbourne Festivals. Richard was also the Production Manager for the Opening and Closing Ceremonies River events Melbourne 2006 Commonwealth Games. Before joining Megafun, Richard was the Production and Operations Manager for the highly acclaimed dance company Chunky Move, working on tech creation of productions such as the award winning “Mortal Engine” and “Glow”.

Since joining Megafun as Creative & Technical Director in 2008, Richard has worked on a wide variety of performance projects for clients including Lucy Guerin Inc, Lee Serle, MONA FOMA and Dark MOFO, Byron Perry and Force Majeure.

www.megafun.com.au

SHIO OTANI

Shio Otani is a Melbourne based costume designer. Self confessed crafter, she is interested in all things handmade and works in diverse platforms such as theatre, dance, jewelry design and textiles.

With in depth understanding of dance and movement, Shio is interested in designing garments that are visually cohesive and create meanings with each work. Her designs often combine her love of craft techniques such as knitting, crochet and macrame.

Shio has designed costumes for award winning companies Back to Back Theatre (Super Discount, Ganesh vs The Third Reich, Food Court, Small Metal Object, Soft), Lucy Guerin Inc. (Weather, Microclimate), Chunky Move (247 Days), as well as for artists including Stephanie Lake (Aorta), Jo Lloyd (Public Unpublic, High Maintenance, Hospitals and Airports), Antony Hamilton (Forces x Antony Hamilton), David Rosetzky (Gaps, Untouchable, Hothouse, Custom Made, Summer Blend), Rhian Hinkley (Boz’n’Hok vs Theatre of Speed, Porn Star, Face of the West), Encyclopedia of Animals (Urchin) and Ash Keating (Continuum).

Shio graduated from Victorian Collage of the Arts with BA in Dance and studied Fashion at Box Hill Institute of TAFE. She has also graduated from Northern Melbourne Institute of TAFE with Advanced Diploma in Jewelry Design.

LIZ HENDERSON

Liz Henderson is an artist who works and lives in Melbourne, Australia. Beginning her studies in photo based media she now works in object based installation. Her passion for scent which is the focus of her practice has resulted in overseas residencies and numerous solo and group exhibitions. She has exhibited in both commercial and non-commercial galleries including Blindside, Charles Nodrum, Conical, Platform and Arts Centre Melbourne. Liz is currently a PhD candidate at Monash University, Melbourne, this follows on from completing a Post Graduate Diploma (1997) and MFA (2003) at the Victorian College of the Arts.

<http://www.lizhenderson.com.au/>

JESSIE OSHODI

Jessie Oshodi graduated from Adelaide College of the Arts with a Bachelor of Dance Performance in 2010. In 2012 Jessie worked at Dancenorth performing works by Raewyn Hill and Cameron McMillan. Jessie has worked with Lucy Guerin and Carrie Cracknell (Macbeth), Lucy Guerin Inc (Motion Picture), Antony Hamilton (Black Project II), Shaun Parker (Am I), Stephanie Lake (Gaps, directed by David Rosetzky) and Garry Stewart (The Boy Castaways, directed by Michael Kantor). Currently Jessie is involved in works by Lucy Guerin Inc and Alison Currie.

EMILY ROBINSON

Emily Robinson is a Melbourne based dance artist/maker; her current practice is discovering what it means to have a practice, with an ongoing interest around the existence and importance of producing performance. How can performance move beyond creating an aesthetically pleasing product? Therefore questioning the importance and impermanence of the body. Emily graduated from the Victorian College of the Arts in 2012 and is a recipient of Artstart 2015. Emily has presented works through the Ausdance Graduate program; Carriage Works- OLO, Beat around the bush, First Run (Lucy Guerin INC), Homemade Festival- Fuckit5678/ collaboration Brooke Powers (MELB), Tempting Failure (School House Studios, MELB), and An Alternative Route for the Emotional Body at Pieces For Small Spaces (Lucy Guerin Inc).

Emily has been involved in residencies, workshops and performances nationally and internationally. Pose Band (Rebecca Jensen) Keir Choreographic Awards Sarah Akien, by Sarah Akien, IfTheyAreSleepyLetThemSleep (Boni Cairncross). During 2014 and 2015 Emily travelled internationally to attend ImPuls Tanz, PAF/ Summer University/ Indigo Dance Festival, Ponderosa/ Choreographic and Performance module, the Movement Research Centre, NYC.

JAMES ANDREWS

James Andrews is an Australian dancer and dance maker working in the realms of experimental contemporary dance as well as the underground queer club landscape. Alongside his dance practice he maintains a broader practice spanning sound, costume and visual design. Since graduating from the VCA he has worked with a range of artists and companies including Lee Serle, Antony Hamilton, CHUNKY MOVE, Supple Fox, MONA, Ghost Pictures, Exit Films, ACCA, James Welsby, Strut & Fret, Shian Law and 2NDTOE to name but a few.

Recent performance credits include solo works “An Other” and “I Can Disappear.” as well as Antony Hamilton “RUTH”, Lee Serle “P.O.V.”, James Welsby “HEX” (Australian Tour 2015), Geoffrey Watson “Camel”, Ghost Pictures “Ecco Homo” and various projects and events for DARK MOFO (MONA Hobart, 2013-16).

BENJAMIN HURLEY

Benjamin Hurley grew up in Alice Springs moving to Melbourne to study dance at the Victorian College of the Arts. He has performed works by Miriam Nicholls (Bond), Adam Wheeler and Victoria Chiu with SPRUNG Youth Dance Company. In Melbourne he has also worked with choreographers Jo Lloyd, Lee Serle, Anna Smith, Prue Lang and Stephanie Lake. In 2015 Benjamin travelled to Paris participating in the CND Camping Festival studying with Jone San Martin and also performed Half Glass by Emma Riches in Singapore as part of the M1 Contact Contemporary Dance Festival.

MATTHEW HYDE

Matthew Hyde began his training with regional youth dance company, fLiNG Physical Theatre. Following his acceptance into the University of Melbourne’s Victorian College of the Arts, Matthew received the Agnes Robinson Scholarship in 2013. Throughout his training Matthew was particularly influenced by working with choreographers Lee Serle, Mariaa Randall, Prue Lang, and Becky Hilton, before receiving a Bachelor of Fine Arts (Dance) in 2015. Matthew collaborated with artists outside of the VCA during his studies, including Catherine Ryan and Amy Spiers’ Nothing to See Here (Dispersal) (FOLA 2014), Chunky Move performance internship for It Sounds Silly directed by Adam Wheeler (2014), Nana Bilus Abaffy’s there was smoke in the sky ‘he said’ (Melbourne Fringe Festival 2014). Upon graduating he has been involved in Shian Law’s Fucking Interracially is My Contribution to World Piece (FOLA 2016), Chloe Chignell’s Soft Reality (2016), and Geoffrey Watson’s Camel (Next Wave Festival 2016). During 2016 Matthew has also worked closely with Shian Law as an assistant in the development of new works, Fuck Dog in collaboration with Jo Lloyd (DARK MOFO, MONA FOMA), and Vanishing Point. Matthew is currently in collaborative processes with Chad McLachlan on McLachlan’s new work Hard Queer Death Pony, to be premiered in Melbourne Fringe Festival 2016.

ARABELLA FRAHN-STARKIE

Arabella Frahn-Starkie is currently studying in her third year at the Victorian College of the Arts. Prior to Arabella's training at the VCA she danced with Yellow Wheel youth dance company. In 2014 she presented her first choreographic work "Choose Your Own Adventure" as part of the Melbourne Fringe Festival. In July 2016, alongside artist Emma Collard, she exhibited the first public presentation of a cross-disciplinary collaborative project at Kings Artist-Run Initiative. The project investigated how the human body can blend into a landscape of artificial materials and direct the viewing experience.

JACQUELINE AYLWARD

Jacqueline Aylward is in her final year of studying contemporary dance at The Victorian College of the Arts. She has worked with Sandra Parker, Lee Searle, Mariaa Randall, Xavier Le Roy, Jo Llyod, Arabella Frahn-Starkie and Stephanie Lake. In 2016 she created and performed Becoming Barbara for 'Rooms with a View' and collaborated in See Again at Testing Grounds. In 2015 as part of 'Mudfest' she choreographed Elbow to Pubic Symphysis as well as collaboratively creating We'll get it done one day. She is currently working with Prue Lang as part of her graduating season.

SARAH AIKEN

Sarah Aiken is a Melbourne based performer, choreographer and teacher originally from Bellingen NSW. Sarah pursues an ongoing interest in how and what we value, utilizing dichotomies and clashes, aiming to create poignancy through absurdity. Through solo and collaborative practice, her work investigates the roles of audience, performer, subject and object.

THANK YOU

Brad Spolding for this opportunity to create and present 'Multimodal' at The Substation.

Michaela Coventry, Kristy Ayre, Susannah Day, Lucy Guerin, Angharad Wynne-Jones, Serena Bentley, Hannah Mathews, Hannah Fox, Shelley Lasica, Robin Fox, Arts House, Dancehouse, Matty Scott, Megafun, Resolution X, Lorraine Shackleton, Marizio and Barbara Ugge, Back to Back Theatre, MESS Ltd., RMIT School of Art, Optical Audio, Atticus J. Bastow, Mark Mitchell and Hannah Fox.

All the beautiful artists and collaborators on this project for your incredible contributions to the work.

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My parents Vicki and Peter Serle for your support.

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POZIBLE SUPPORTERS

Sean McGrath
Stephanie Lake
Gerard Van Dyck
Michael Dunbar
Shian Law
Chris Thomas
Kyle Page and Amber Haines
Max Hardy
Andrew Treloar
Jenni Large
Bridget Hart
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