

THE SUBSTATION

ANNUAL REPORT | 2018



ABOUT

The SUBSTATION is a multi-art space presenting a curated program of contemporary, experimental, interdisciplinary work by local, national and international artists. Engaging with artists from across artistic disciplines, working in non-traditional modes, we commission and curate our program to create opportunities for audiences in the greater west of Melbourne to see the best of contemporary and experimental arts. We aim to engage local audiences in an inspired, critical dialogue about current society.



IMAGE: APOKALYPSIS
PHOTO BY SARAH WALKER



177 ARTISTS

95 PARTICIPANTS (NON-ARTISTS)

18 WORKS IN DEVELOPMENT SUPPORTED

26 PRESENTATIONS

6 SELL-OUT PERFORMANCES

AVERAGE OF

85% CAPACITY OF TICKETS SOLD

PHOTO BY LEE LA SCHAUER

4 NEW COMMISSIONS

7 RESIDENT ARTISTS

50K + BUILDING VISITORS

30K + AUDIENCE MEMBERS

5K + TICKETED AUDIENCE

1M + SOCIAL MEDIA REACH

AUDIENCES

64% FROM METRO MELBOURNE

32% FROM GREATER WEST OF MELBOURNE

24% FROM REGIONAL VIC

12% INTERSTATE/INTERNATIONAL

19% FROM HOBSONS BAY

**24% OF REPEAT TICKET BUYERS
FROM THE WEST OF MELBOURNE**

ARTISTS

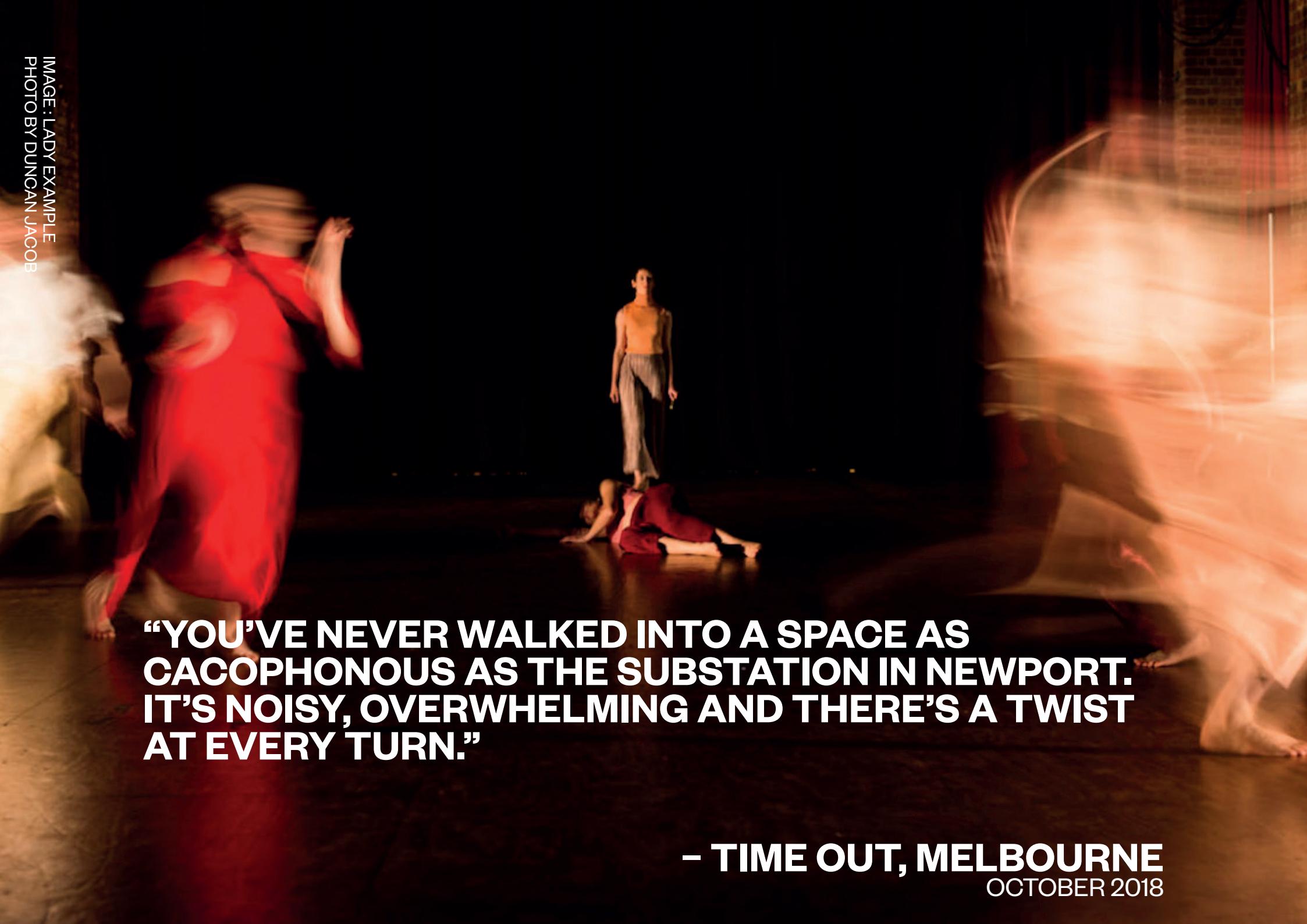
60% IDENTIFY AS FEMALE

28% IDENTIFY AS CULTURALLY DIVERSE

34% FROM THE GREATER WEST OF MELBOURNE



IMAGE : KUSUM NORMOYLE
PHOTO BY LEELA SCHAUBLE



“YOU’VE NEVER WALKED INTO A SPACE AS CACOPHONOUS AS THE SUBSTATION IN NEWPORT. IT’S NOISY, OVERWHELMING AND THERE’S A TWIST AT EVERY TURN.”

- TIME OUT, MELBOURNE
OCTOBER 2018

PROGRAM HIGHLIGHTS

BLACK QUANTUM FUTURISM MOOR MOTHER

The radical Philadelphia-based collaboration BLACK QUANTUM FUTURISM, consisting of musician and poet, CAMAE AYEWA aka MOOR MOTHER and writer and activist RASHEEDAH PHILLIPS performed at The SUBSTATION for the first time in Australia.

As BLACK QUANTUM FUTURISM, AYEWA and PHILLIPS spoke to the violence, trauma and radical political struggles of black history and mobilised the revolutionary potential of Afrofuturist thought to manipulate and reorient perceptions of the past and present in ways that made alternative futures imaginable.



STILL FROM VIDEO BY LIQUID ARCHITECTURE



**SOLD OUT PERFORMANCE
400 + ATTENDEES
17K + SOCIAL MEDIA REACH**

STILL FROM VIDEO BY LIQUID ARCHITECTURE

PROGRAM HIGHLIGHTS

NEXT WAVE



**1 COMMISSION BY THE SUBSTATION
6 SOLD OUT PERFORMANCES
3,100 ATTENDEES
18 INDEPENDENT REVIEWS / EVENT LISTINGS
17K + SOCIAL MEDIA REACH**



IMAGE: TRACING TRANSCENDENCE
PHOTO BY MATTHEW STANTON

PROGRAM HIGHLIGHTS

APOKALYSIS ZAK PIDD AND CHARLES PURCELL

NEXT WAVE

Apokalypsis saw four performers take on the task of presenting 100 historical disasters in 60 minutes. Beginning with the Big Bang and hurtling through a quick-fire stream of events that have edged us into the Anthropocene, this theatrical flip-book presented a narrative of the world as one of repeated annihilation and renewal.

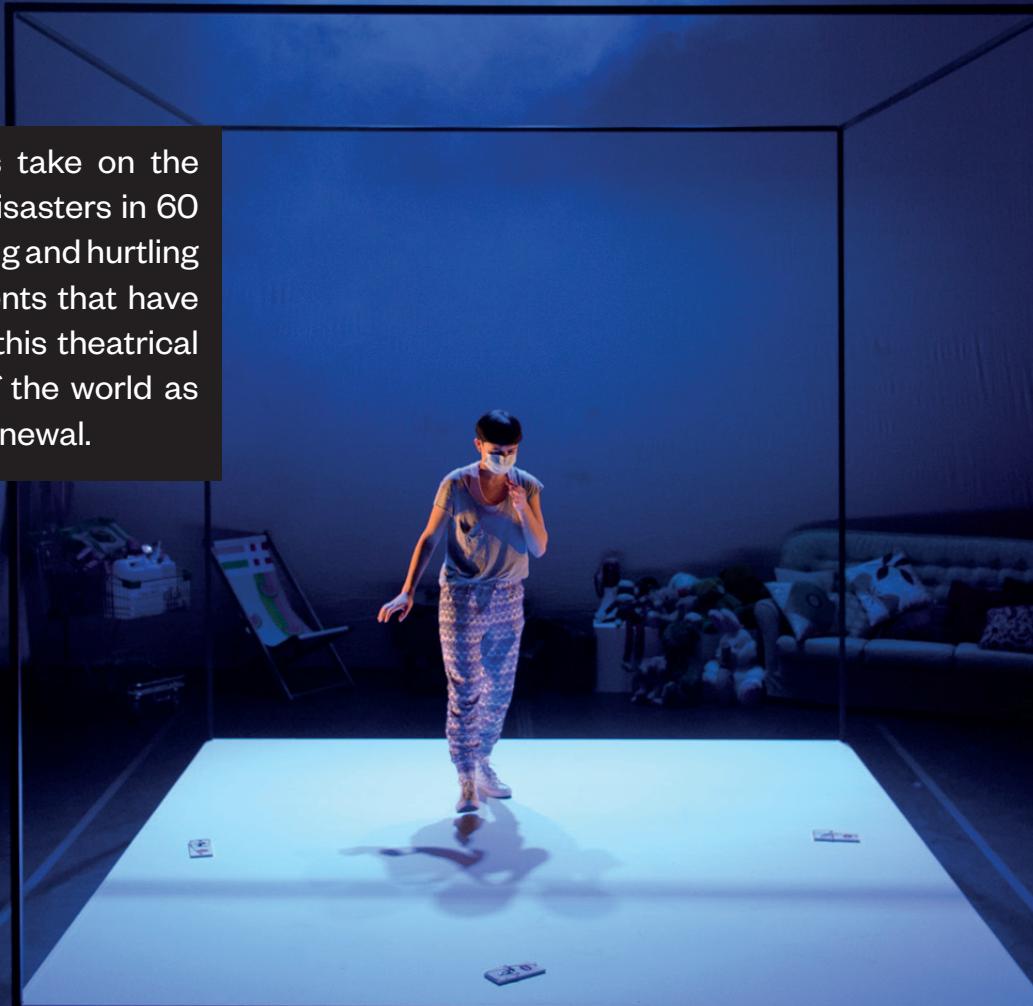


PHOTO BY SARAH WALKER

“APOKALYPSIS IS A CLEVER AND QUIRKY RACE THROUGH TIME THAT ASSUMES A MORAL IMPERATIVE...WITHOUT THE OVER-EARNESTNESS THAT CAN SOMETIMES SABOTAGE IT.”

– CAMERON WOODHEAD, THE AGE



PROGRAM HIGHLIGHTS

LADY EXAMPLE SLOWN, SMALLINED & SON

NEXT WAVE



Created and performed by Alice Dixon, Caroline Meaden and William McBride, with an ensemble of artists, Lady Example undertook a deranged and exquisite stocktake of our histories and mythologies to propose a litany of new, glorious, shuddering worlds. Combining contemporary dance, text and theatre, this tender and sly performance considered the historical and contemporary feminine – on our stages, on our screens, and in the performance of everyday life – looking at the lady examples that made us, and the lady examples we are making still.

PHOTO BY MISCHA BAKA

I FOUND MYSELF ENTHRALLED BY A PRECISION
OF JUDGEMENT AND EXECUTION THAT DRAWS
TOGETHER THIS UNCLASSIFIABLE WORK INTO A
FASCINATING UNITY.

– ALISON CROGGON, WITNESS



PROGRAM HIGHLIGHTS

TRACING TRANSENDEENCE SHIREEN TAWEEL

NEXT WAVE

Look beyond the cities and the headlines and you'll see that Islam isn't new in Australia. Guided by a strong sense of discipline and tradition, SHIREEN TAWEEL'S installation of copper, light and sound, charted the history of Australia's mosques. Inspired by remote Australian landscapes and Islamic decorative arts, Taweel's approach is rooted in cross-cultural dialogue and consideration of sacred and secular spaces. The resulting work was a delicate and meditative intersection of past, present and future.



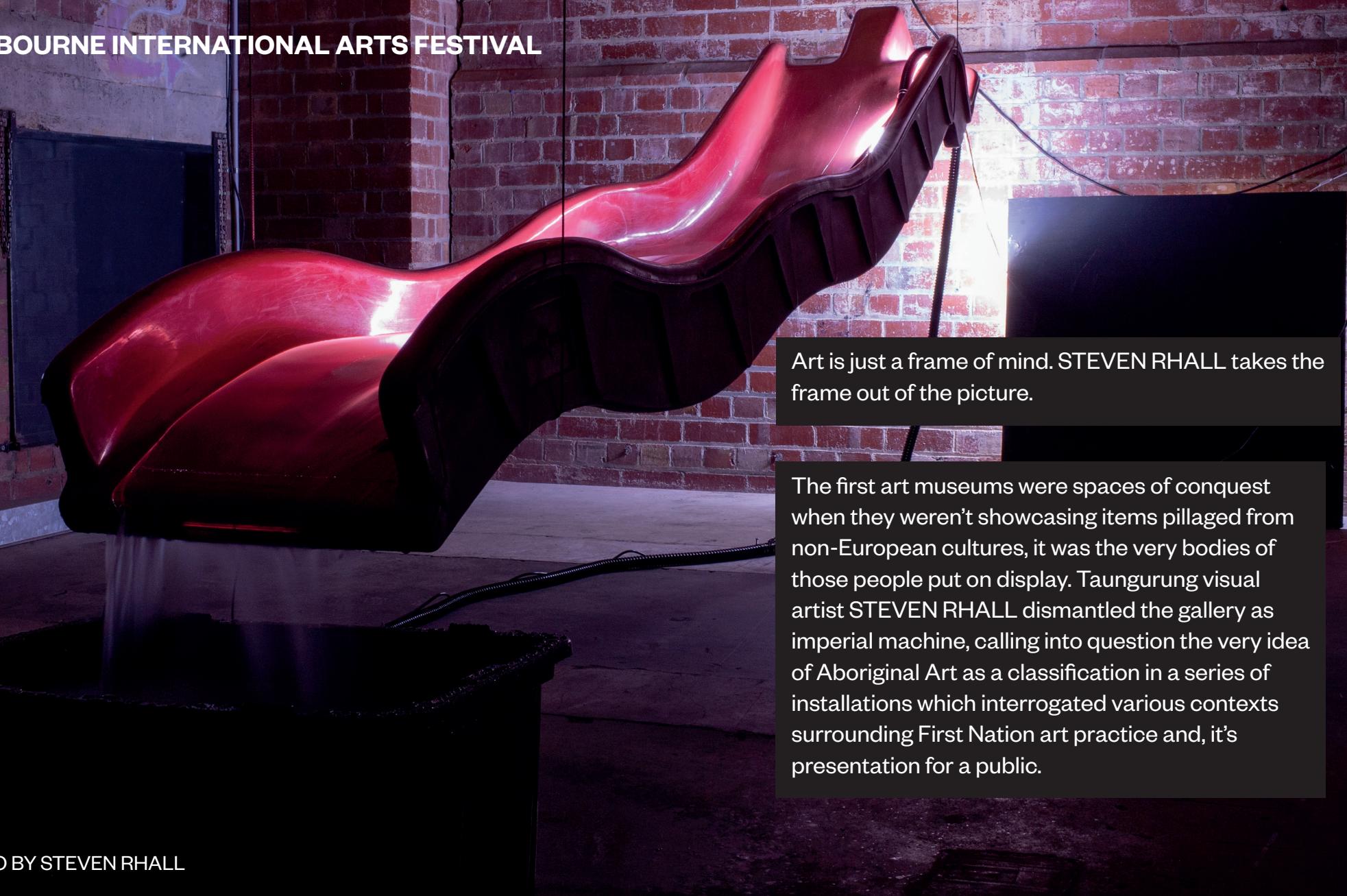
PHOTO BY MATTHEW STANTON

PROGRAM HIGHLIGHTS

DEFUNCTIONALISED AUTONOMOUS OBJECTS

STEVEN RHALL

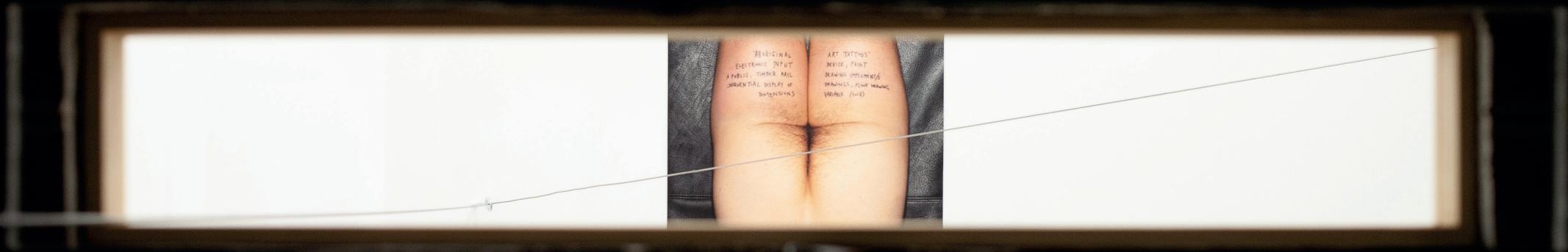
MELBOURNE INTERNATIONAL ARTS FESTIVAL



Art is just a frame of mind. STEVEN RHALL takes the frame out of the picture.

The first art museums were spaces of conquest when they weren't showcasing items pillaged from non-European cultures, it was the very bodies of those people put on display. Taungurung visual artist STEVEN RHALL dismantled the gallery as imperial machine, calling into question the very idea of Aboriginal Art as a classification in a series of installations which interrogated various contexts surrounding First Nation art practice and, it's presentation for a public.

**“YOU DON’T EVEN KNOW WHERE THE FINGER’S BEING
POINTED – OR WHO IT’S BEING POINTED AT,
LET ALONE IF THERE’S A FINGER THERE
IN THE FIRST PLACE.”**



- SARAH WERKMEISTER, TIME OUT



COMMISSIONED BY THE SUBSTATION
12K+ ATTENDEES
9 INDEPENDENT REVIEWS / EVENT LISTINGS
20K + SOCIAL MEDIA REACH

PROGRAM HIGHLIGHTS

100 KEYBOARDS ASUNA

MELBOURNE INTERNATIONAL ARTS FESTIVAL



The music of multi-instrumental sound artist ASUNA has reshaped multiple facets of the experimental music scene of Japan, from ambient and drone to improvisation. His landmark work *100 KEYBOARDS* is a site-specific listening experience in which one hundred cheap plastic keyboards play the same key, generating an undulating sonic harmony both mesmerising and mysterious. The crowd of sounds comes to take on its own kind of mass, while subtle acoustic variations emerge, hover and retreat.

600+ ATTENDEES

95% OF ALL TICKETS SOLD

10 INDEPENDENT REVIEWS AND EVENT LISTINGS

13K + SOCIAL MEDIA REACH



“Some artists paint pictures with pigments and oils, mould minerals or chisel rock. Others craft their art from the intangible nuance of the conceptual, manipulating the subjective through more cerebral means. But the substance of Japanese performance artist Asuna’s work exists in both the material and the ephemeral.”

– Maxim Boon, The Music

CREATIVE DEVELOPMENTS

ROBBIE AVENAIM
STUART BOWDEN
CHAMBER MADE
FIELD THEORY
MARCO FUSINATO
SHELLEY LASICA
JO LLOYD
ALISDAIR MACINDOE
MARGIE MEDLIN
ONE STEP AT A TIME LIKE THIS
ZAK PIDD & CHARLES PURCELL
SLOWN, SMALLEND & SON
THEMBI SODDELL
SUB MARGINAL
THE RABBLE
YANDELL WALTON



PHOTO BY LEELA SCHAUBLE

RESIDENTS

ANTONY HAMILTON

AMANDA CARR

THE RABBLE

PLASTIC LOAVES

AUSTRALIAN ART ORCHESTRA

JO LLOYD

PHUONG NGO



PHOTO BY LEELA SCHAUBLE

PROGRAM PARTNERS

ADELAIDE FESTIVAL CENTRE
ART & INDUSTRY FESTIVAL
ASIALINK
AUSTRALIAN ART ORCHESTRA
BUNKER
CRYPTIC
FESTIVAL OF LIVE ART
FOOTSCRAY COMMUNITY ARTS CENTRE
IN SITE ARTS
LIQUID ARCHITECTURE
LIVE ART DEVELOPMENT AGENCY
MELBOURNE FRINGE
MELBOURNE INTERNATIONAL ARTS FESTIVAL
MELBOURNE INTERNATIONAL JAZZ FESTIVAL
MIDSUMMA FESTIVAL
MISTLETOE
NEXT WAVE
ONO
OPEN HOUSE MELBOURNE
PERFORMANCE SPACE
ROOM 40
STILL NOMADS

SUPPORTERS



creative
partnerships
australia



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ROB SOWINSKI **PRODUCTION MANAGER**
LEELA SCHAUBLE **MARKETING COORDINATOR**

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IMAGE: APOKALYSIS
PHOTO BY SARAH WALKER