

A vertical garden installation featuring various plants hanging from wooden poles. The plants include a large, bushy green plant with white flowers at the top left, a small green plant with a mossy base in the center, and a large, leafy green plant on the right. The background is dark, making the green plants stand out.

Circulation - tangible examples from around the world

Tanja Beer

*Peoples Weather Report,
Arts House, Melbourne (2014)*

**Prague Quadrennial of
Performance Design & Space 2023
Workshop**



We collected all materials directly from DAMU art school, including existing art supplies and waste. The aim was to transform detritus into opportunities for model making, costume construction and installation design.

Participants crafting prototypes using found materials from DAMU, allowing the materials to shape their designs,



‘Celebration’: Each designer was allocated a space where they could showcase drawings, models and artefacts from the workshop. To celebrate the display of the design work, we led the process of activating each individual’s exhibition through a rapidly devised performance piece.



Circulation: At the end of the showing, the group turned their focus to the ‘un-making’ of design practice. We asked participants to decide what they wanted to keep for further making, and then diligently deconstruct the items no longer required. This involved systematically organising piles for recycling or repurposing at DAMU, as well as a ‘landfill’ pile for materials unable to be reused. This allowed students to identify what could not be recycled or reused; interrogate why this was the case, and; consider what they as designers might do differently in the future.

Circulation in design & production processes

Marie-Renée Bourget Harvey forges relationships with suppliers to purchase or borrow materials that she can then either return after the show or pass onto others, always being mindful of designing and building in such a way that allows for easy disassembly and circulation.



La Forêt: wigs were given to local Drag Queens for their own performances and bio-materials were shredded to create compost.



Madame Butterfly (Opéra de Québec): The set design was made from reclaimed timber which was then returned to the supplier after the show.

“I am also really animated by the idea of making matter circulate, to allow it to become something else, to have several lives, several possibilities. This is something I take into account from the very beginning of the creative process, thinking about other ephemeral uses, but more often than not, I think about sustainable alternatives to facilitate re-employment. The truth is, I’m a matter lover. I find it touching to see it circulate and meet several audiences and participate in bringing meaning from all angles”.

Marie-Renée Bourget Harvey (2021)

Janne Robberstad's set design featured 950 Styrofoam fish-crates which were essentially 'borrowed' from a nearby salmon factory to help support the telling of a local story



Set design used to build boxes for migrating bats



Bloody Bloody Andrew Jackson (Indiana University)



Janette, **Théâtre Duceppe, Montreal**

A show about Janette Bertrand, a Quebec feminist icon who turned 100 last year. The set design included a large textile piece.

Co-creation

The company visited several “farmers’ circles,” groups of women who gather to sew volunteer projects. The designer chose the overall pattern, but each circle was free to do the topstitching they wanted, allowing them to add their personal touch and sign their part of the quilt.

Celebration

About 40 women contributed to the project, and they all attended the show. They were incredibly proud of what they had created! Ensuring the process was as meaningful and beautiful as the final result.

Circulation

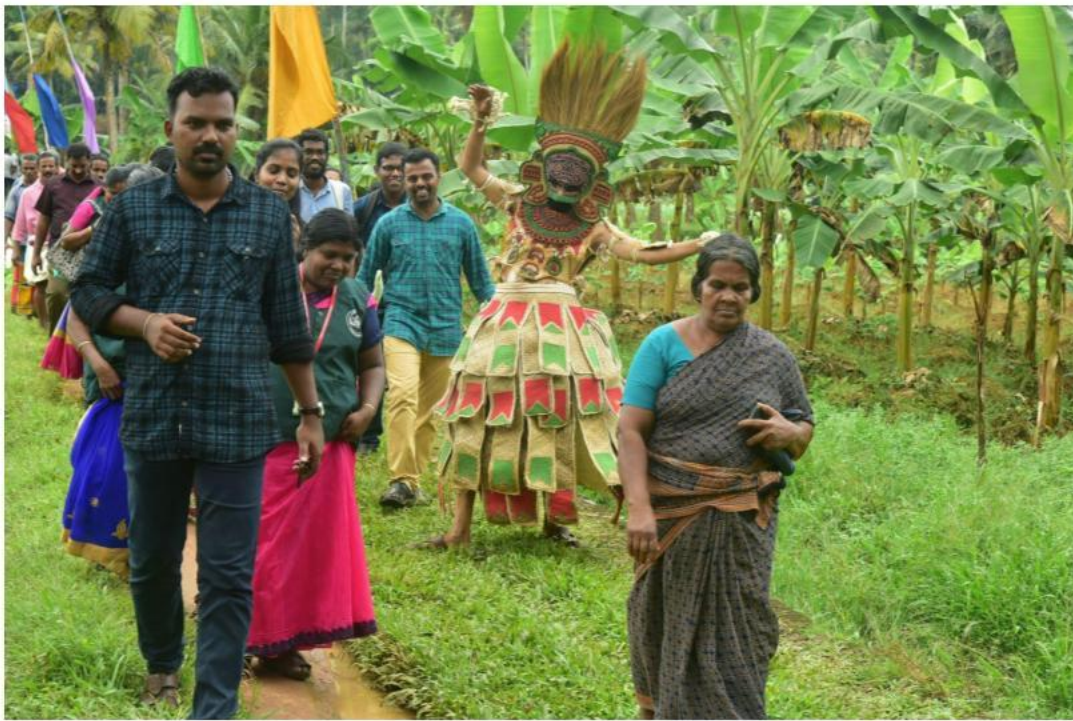
Planning a meaningful second life for the piece: a gift to Janette





Creating positive Legacies (Co-creation, Celebration & Circulation)

“In creating a collective, tactile, and memorable experience, **creating a collective, tactile, and memorable experience**, a convivial bond is woven, **fostering a sense of care for our green spaces**. Knitting and weaving are simple somatic actions that, by their continuous repetition, relaxes the body and encourages participants to listen and engage in dialogue with one another. **These conversations and ideas are subsequently shared with institutions, committees, and neighbourhood associations to generate agreements and actions that will transform and take care of green spaces in the long term**” (Aris Pretelin-Estéves, Mexico).



Organic Theatre (Kerala, India)

A performance-making approach that integrates outdoor theatre with agricultural practices.

Circulation legacy: To promote social and ecological enrichment, create a collective artistic experience, and encourage sustainable cooperation through storytelling, music, and communal farming.



Circulation across Organisations, Buildings and Operations

Royal Swedish Opera

Conducted a public costume sale and online auction for over 4,000 items from their extensive collection. Proceeds from the clearance sale were donated to child and youth activities organised by the Opera.



Circulation as business

Scenery Bags creates unique, eco-friendly accessories from retired theatrical materials, such as backdrops and stage curtains, from Broadway and other productions. Each item is a one-of-a-kind piece with a label sewn in that details the show the material came from.

Contribution: 10% of profits are donated to the Theatre Development Fund (TDF) for disadvantaged children to access performances.

Legacy: Repurposed more than 34,000 pounds of theatrical waste and sponsored 2,053 students in the TDF program.

“The ripple effect...is so much greater than I had ever intended...With rescuing and decreasing the theatrical waste footprint and introducing a new generation that may not have been introduced to theater.”



Moira Finucane's 'climate cabaret', The Rapture Chapter II: Art vs Extinction (Melbourne, 2019).

Circulation/contribution: One tree has been planted for every table sold in the 2019 season (880 trees in total)



Slingsby Theatre Company (Australia)



Each year the company undertakes planting/land care at Lot 50 Kanyanyapilla with First Nations elder, Karl Telfer, who is regenerating traditional lands that have recently returned.

“We spend a few days each year helping with whatever work needs to be done – including planting, watering, installing tree guards, weeding, etc. On these days Karl shares with us his ancient wisdom and cultural knowledge of this land, the surrounding sea and sky Country. It’s incredibly fulfilling work that we feel very lucky to be part of”. Over the past 3 years the company has been tracking emissions for all touring, and offsetting emissions with local South Australian organisation Trees for Life.

“We feel passionate about offsetting with trusted local companies, that are working to strengthen the biodiversity of our home”.

Programming, Touring and
Transnational collaboration

GOING NOWHERE

23 – 25 November

Join us over three days at Arts House, Meat Market, exploring the different ways that we – as artists and as audiences – can sustainably generate and share creative experiences across the globe. Without anyone getting on a plane.

FRI 23 NOV OPENING NIGHT PARTY

ARTS HOUSE, MEAT MARKET
6 – 11pm
FREE!

Madeleine Flynn and Tim Humphrey's intriguing, weather-inspired installation **Gauge** is the backdrop for a Friday night party like no other. Grab a drink or snack and enjoy a hands-on encounter with **Gauge's** curious contraptions, before enjoying the short screen films by UK cross-artform artists Ackroyd & Harvey, Lucy Cash, Curious, Robin Deacon, Graeme Miller and Matthew Robins, exploring our fragile planet in **What On Earth**.

At 7.30 it's time for **Pecha Kucha!** – as the scientist (David Karoly, Professor of Climate Science Melbourne University), the politician (Cathy Oke, The Greens), the futurist (Stuart Candy – ARUP) and others get 20 slides and three minutes each to share their excitement at the thought of going nowhere. Then as night obliterates the jet trails and the sky glows with new ideas, we'll have a DJ on hand to help you fire up your imagination for your own weekend of **Going Nowhere**, exploring creative and sustainable ways to make and experience art!

SAT 24 NOV THINK IT, TALK IT, DO IT

A full-day program of workshops, forums and presentations for artists, producers and interested others!

ARTS HOUSE, MEAT MARKET AND ARTS HOUSE, WAREHOUSE

Achieving sustainable arts practice is both a challenge and a chance to get super-creative about how we do things, across the globe and on home ground. Discover how to reduce the environmental impact of touring in our **Responsible Mobility** workshop, with Suzanne Daley from Live Performance Australia and co-presented by Greening Our Performance. See how Australian artists, (Dan Koop, Sarah Rodigari, One Step At A Time and Willoh S Weiland) paired with international collaborators, have met the challenge to create a project that can be swapped, borrowed, franchised, gifted or stolen at the **Ideas Lab** presentation. And to round off a creative, productive and inspiring day of thinking, talking and doing, contribute your ideas to our **New Modes of Cultural Exchange** public forum.

TICKETS: \$10 per session
or \$20 for full-day pass

INFORMATION: going.nowhere@melbourne.vic.gov.au

BOOKINGS: artshouse.com.au
or (03) 9322 3713

SUN 25 NOV FORAGE & FEED

ARTS HOUSE, MEAT MARKET

Food Foraging
9.30am – 12.30pm

Learn how to gather edible plants with local permaculturist and poet Patrick Jones. Discover foods you didn't know were there, as Patrick takes you on a foraging walk around North Melbourne – see a different side of the city and bring food to the table!

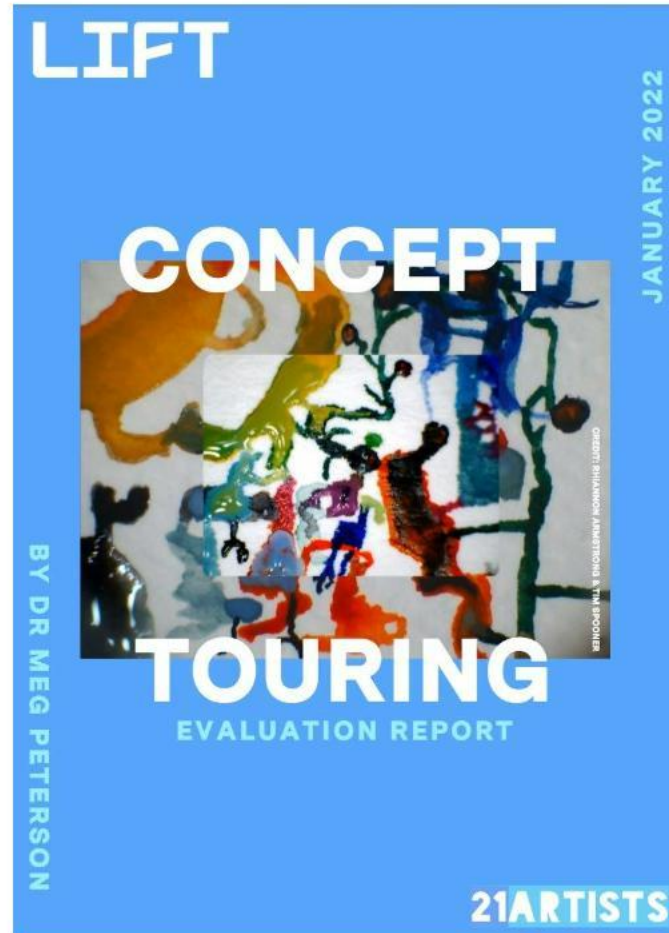
Tickets: \$15
Bookings: artshouse.com.au
or (03) 9322 3713

Sunday Lunch
1 – 3pm
FREE!

It's a (lunch) wrap! Help us celebrate the end of the inaugural **Going Nowhere** – bring a plate of food you've made yourself from locally grown food, and chow down on the inspiring words of eco-artists, including trans-cultural critic and weed specialist, Diego Bonetto.

For more details
or to get involved email
going.nowhere@melbourne.vic.gov.au

Concept Touring



<https://www.liftfestival.com/project/concept-touring>

“Concept Touring offers the provocation of **how concepts or ideas can tour**, where artists do not necessarily have to. It is a methodology that **challenges the traditional model of touring** where artists and often sets and casts tour around the world, contributing to climate change in ways that are unsustainable in the long-term” (Peterson, 2022).

- Remote working
- Transference of a performance
- Interpretation of scores and designs
- Room for local aspects to appear in an existing production
- Digital collaborations
- Hybrid digital-physical collaborations



When the world Turns (Polyglot Theatre & Oily Cart, 2020-2024)

Creating a unique biophilic environment that transports children with complex disabilities into 'the outdoors' in a safe & accessible space

Polyglot Creative Development Melbourne, March 2020

Biophilic Design:

Creating opportunities for positive interactions between people and nature that encourage an expanded sense of relationship and responsibility for human and natural communities.



Recipe

Ingredients

Using Biophilic principles

Materials: hanging foliage, trolleys with plants

Exploring the 14 patterns of biophilic design through multisensory opportunities (e.g. nature connection through light & sound)



*When the
World Turns*
(Polyglot Theatre &
Oily Cart)

Drawings by Chantal Marks



Exploring new
models for touring:
Circulating
performance design
'ingredients' that
can be transferred
across regions



Melbourne production



When the world Turns

(Polyglot Theatre & Oily Cart, 2021-2023)

(Photos: Theresa Harrison)

London production

Co-directors: Ellie Griffiths and Sue Giles
Designer and Eco-scenographer: Andrea Carr
Original Design Concept: Tanja Beer



Photos: Suzi Corker

Ooppera Baletti: New digital

Finnish National Opera and
Ballet

Virtual Stage Design



XR Stage creates photorealistic digital twins of actual theatre stages, enabling complete virtual rehearsals and lighting design before any physical sets are built.

- Virtual design reduces international travel.
- Material waste is substantially cut: early visualisation and iteration in VR avoid unnecessary set construction and late-stage modifications. For example, *Turandot* saved around 20% in labour costs and €75,000 in production costs, reducing both materials and emissions.
- Time savings are dramatic: the *Turandot* production eliminated $\approx 1,500$ hours of production time thanks to early-stage virtual validation.

 The Studios
esplanade

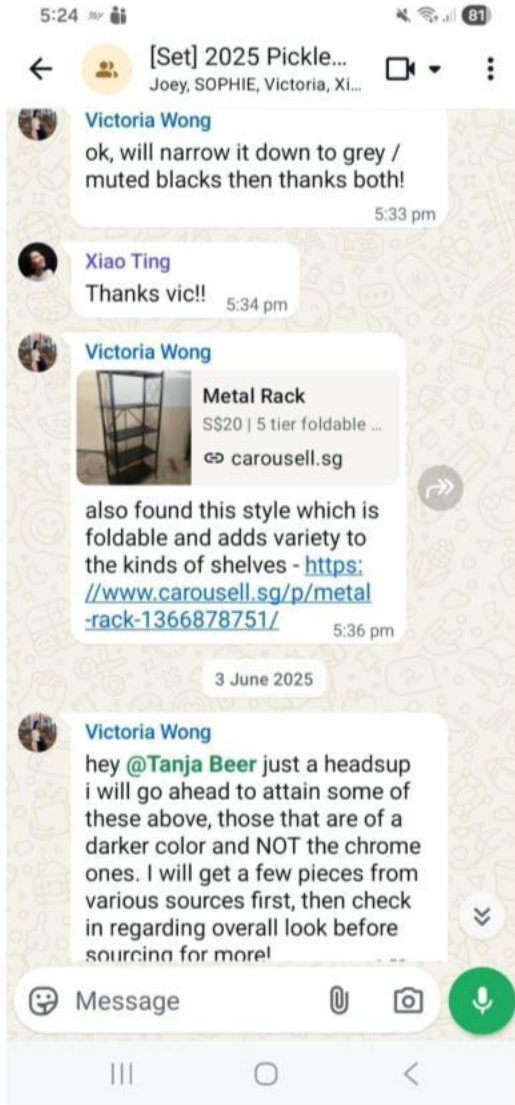
An Esplanade Co-Production

PICKLE 泡池樂狂熱 PARTY

By **The Theatre Practice** (Singapore)
Co-directed by **Ang Xiao Ting & Kuo Jian Hong**



Co-creation



Co-creation



Co-creation



Co-creation



Co-creation



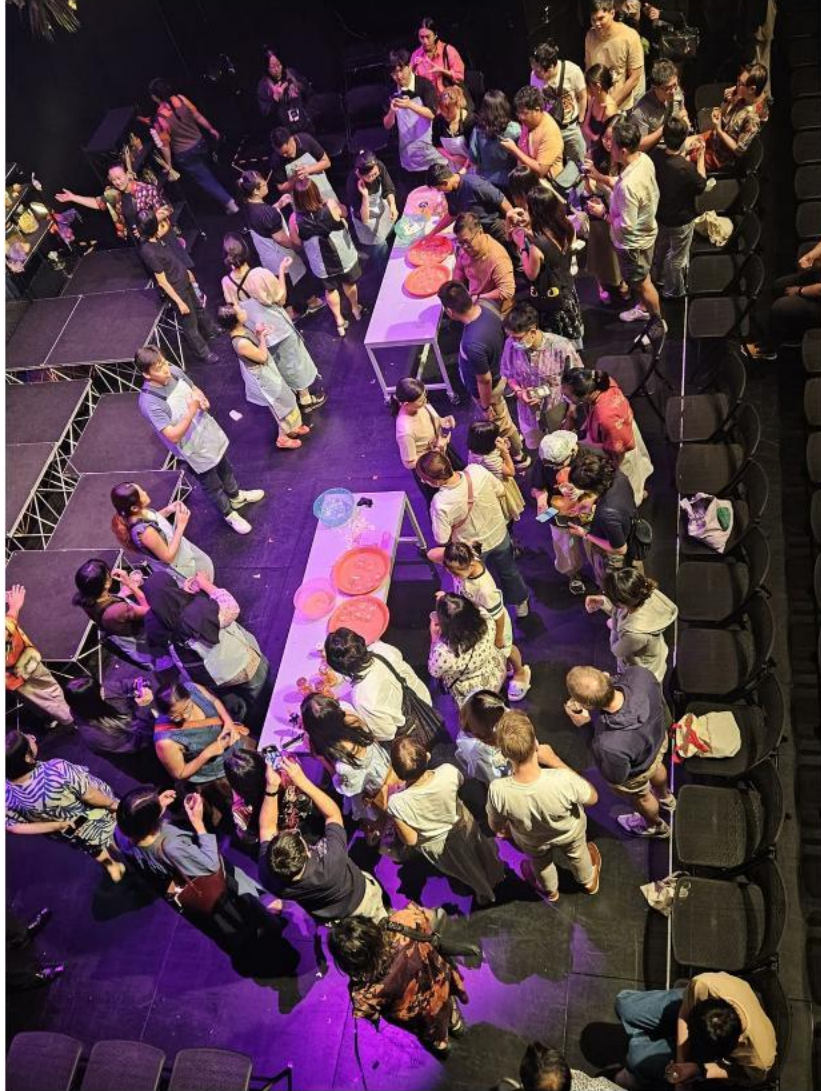
Co-creation



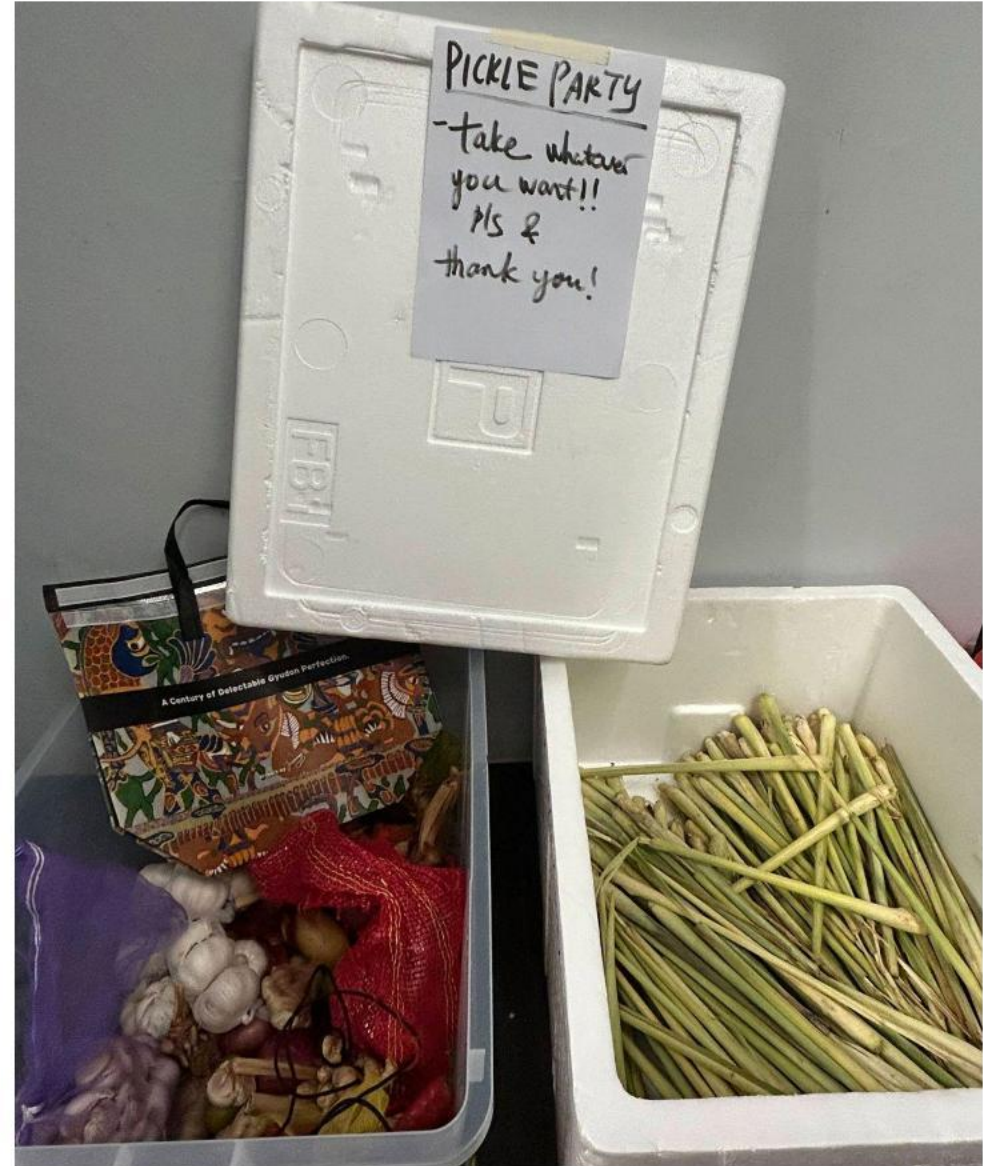
Celebration



Celebration



Circulation









Xiao Ting (2021) describes her work as one that fosters 'meaningful relationships to build a healthy ecosystem' to 'empower or motivate people to care, to think differently and take action in their own ways' within their field of influence.

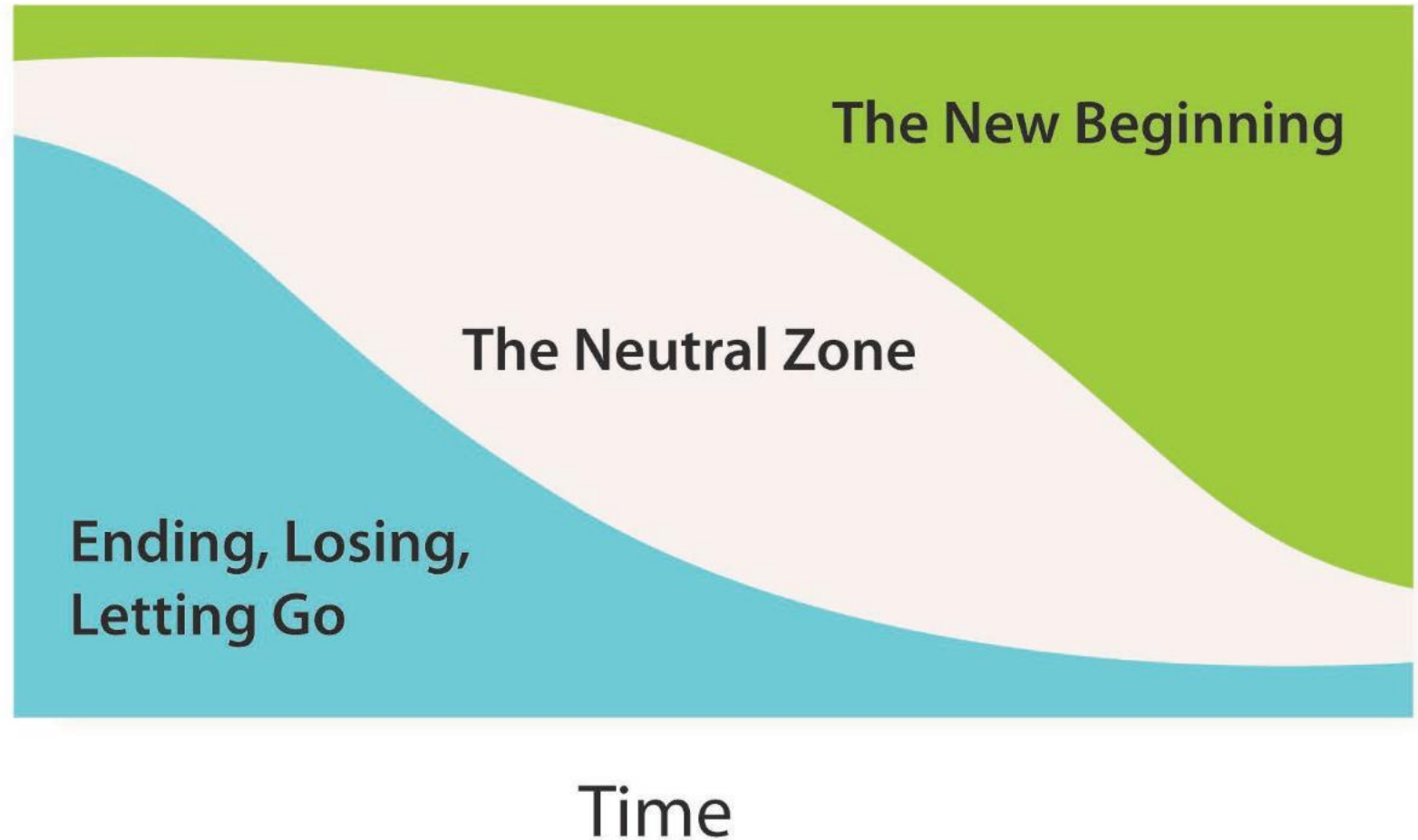


"...Living in an ecological way does not require that we have no impact. A tree does not have zero impact, it takes up nutrients, and uses energy, water and CO². But it also gives back: emitting oxygen, providing habitat, shelter, shade and food. The important thing is to be mindful of what you use and what your footprint is, and to make sure that you also give ripples back into the system..."

(Hes and Du Plessis 2014)

Transitioning towards a circular paradigm

Allowing Transitions occur when the issues of the 'old' system (e.g. unsustainable theatre production) becomes more and more problematic, allowing space for the 'new' system (e.g. ecoscenography) to evolve alongside conventional practices. Changes tend to unfold across a diversity of timelines, practical and structural levels, depending on existing and emerging contexts, parameters and attitudes (e.g. people, skills, budgets and expectations)



Where to start when making work

1. Consider wider ecological implications and aesthetics
2. Explore opportunities for co-creation, celebration and circulation
3. Challenge sustainability assumptions within your realm of influence
4. Find your allies!
5. Create positive legacies





Let's start with the do-able, the small steps that can grow into a much larger movement. Let's play with resistances and share our challenges and opportunities as we find a collective path towards a regenerative future. Importantly, let's have fun while we are doing it! Together, we can show that the sustainability transition is irresistible.