

## dp CV

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**David Pledger** is a contemporary artist working within and between the performing, visual and media arts in Australia, Asia and Europe. His work is notable for building new artworks that combine movement, image, sound and word into an organic system and for engaging publics in productive and provocative ways. From his initial practice, live performance, he has developed a cross-disciplinary dramaturgy in which a central platform is engaging with artists across artforms and experts from social, scientific and academic fields. His practice interests include the body, the politics of power, the digital realm and public space. In 1995, he co-founded not yet it's difficult (NYID), one of Australia's leading interdisciplinary arts companies with whom he continues to work as lead artist/producer.

**Australia** Produced by not yet it's difficult his performance works include *The Austral/Asian Post-Cartoon: sports edition* (1997) and *Scenes of the Beginning From The End* (2001), the multimedia plays *K* (2002-5) and *Blowback* (2004), the contemporary opera *Cosmonaut* (2004) and the dance-music laboratory *Ampersand* (2011–2014); installation projects include *(not) the next-door neighbours* (2001) and *Walk In Drive In* (with Callum Morton) (2006); locative artworks include *The Meaning of Moorabbin is Open for Inspection* (2008), *Hoist* (2010) and *He Took Us To the Cattleyard* (2012). With Jeffrey Shaw, he created the interactive artwork *Eavesdrop* (2004). The crossover with his documentary film projects *Cosenza Vecchia* (2000) and *The UnMaking Of* (1998) and his collection of digital works on video, *urbanandsuburban* (2012) lies in the mediation of non-linear narrative. His work has been presented in many locations including Maroondah Art Gallery, Powerhouse Museum, the Australian Centre for Moving Image, the Art Gallery of South Australia, Melbourne's La Mama Theatre, Malthouse Theatre, Melbourne Museum, Federation Square, in an abandoned stables, a car-park, an arcade, an Army and Navy Club, a rental property in Melbourne's south-eastern suburbs and a cattle-yard for the TarraWarra Museum of Art.

**International Asia** In the first wave of Australian artists to engage in the East Asian region, David has sourced many influences from research, residency and artistic projects with organizations such as Japan's Suzuki Company of Toga (1990, 1991), China's Shanghai Dramatic Arts Centre (2008) and Korea's National University of Arts (1994, 1997). His work in Asia is distinguished by a collaborative practice that has garnered international recognition. These include Japan's *Gekidan Kaitaisha*, *The Journey to Confusion Series* (1999-2003); Korea's *Dolgoogi Theatre*, *K* (Seoul Performing Arts Festival 2005); Korea's *Wuturi Theatre*, *The Dispossessed* (Seoul Performing Arts Festival 2008), *Strangeland* (2009), *Ampersand* (2011-2014) in collaboration with UK's *Elision Ensemble* and *&:Atomic* (Seoul International Dance Festival 2014); Malaysia's *Instant Cafe Theatre*, *The Meaning Of Malaysia Is Open For Inspection* (2009-2010).

**International Europe** David has engaged in numerous research, workshop and exchange projects hosted and supported by the Moscow Centre for Research Into Human Movement (Russia, 1991); Iberia Films (Ukraine, Georgia, 1991); La Fabriks,

AFAA (France 1991,1993); Saarbrucken Festival (1991); Internazionale Laboratorio di Teatro (Italy, 1990, 1991), Sydney Theatre Company / Comedie Francaise Writers' Exchange (1995). He has twice been invited as Workshop Leader at the Berlin International TeaterTreffen (1995, 1999); an Artist-in-Residence at the Centre for Media and Art (ZKM) in Germany (2002). Performance works *K*, *Scenes of the Beginning from The End*, *Training Squad* and *Ampers&nd* were presented in Austria, Slovenia, Denmark and Germany from 2000-2013.

**Awards, Commissions, Achievements** David's direction and design have received over a dozen nominations in theatre, dance and opera from the Victorian Green Room Awards. He is the recipient of the Sydney Myer Performing Arts national award and the state-based Kenneth Myer Performing Arts Medal both for his work as director, actor and teacher of live performance. He has been awarded fellowships from the Churchill Memorial Trust, the Australia-Korea Foundation and Asialink and received numerous production grants from local, state, federal and international arts agencies for his production, touring, residency and pedagogical work.

As a writer, he has been commissioned by Sydney Opera House, Playbox Theatre Centre, Theatreworks, Circe Films, SBS Independent, cinemedia and through Arts Victoria's Victoria Commissions and the Major Festivals Initiative of the Australia Council for the Arts. In 2005 his play *Blowback* was short-listed for the Louis Esson Prize for Drama by the Victorian Premier's Literary Awards as was his screenplay for the interactive artwork, *Eavesdrop*, for New Media Writing at the Australian Writers Guild Awards (AWGIEs).

David is the first independent Australian artist to have a work programmed as the opening production of a major European arts festival (Vienna Festwochen 2003) and the closing production of a major Asian arts festival (Seoul Performing Arts Festival 2005). His work is distinguished by collaborations with individual artists - including visual artists William Kelly and Callum Morton, choreographer Shimizu Shinjin and theatre director Kim Kwang Lim and media artist Jeffrey Shaw with whom he created the world's first panoramic, interactive, multi-narrative film, *Eavesdrop* – and with international companies particularly from Asia listed above.

**Academic** David is a graduate of the National Institute of Dramatic Art (NIDA, Acting). He holds a BA (Politics, Cinema) and an MA (Asian Studies) both from Monash University, Melbourne. He has twice held the position of Visiting Lecturer at the Korean National University of Arts (1994, 1997) and developed a whole-of-college interdisciplinary program for the Victorian College of the Arts (2002). He is currently a member of the Research Unit in Public Cultures at Melbourne University and is undertaking doctoral studies in the Spatial Information Architecture Lab (SIAL), School of Architecture and Design at RMIT University, Melbourne.

**Curatorial** Complementing his artistic work, David has a dedicated curatorial practice that focuses on developing optimal conditions for artistic production in which exhibition and programming ambitions can be realised. In this space he works closely with artists to develop new languages around their practice and with organisations and agencies to embed the arts at the centre of their conversations.

He has initiated and curated artist development programs at local, state and federal level in Australia, Asia and Europe. These include *R and D Cubed* (Arts Victoria, 1996-1998), the *PAML Pilot Project* (DOCITA, 1998-1999), *How To Make Art in the 21<sup>st</sup> C* (Australian High Commission Malaysia, 2007), *Making Performance* (European Capital of Culture, Liverpool 2008), *Meetings and Conversations* (Arts Victoria, 2008). From 2009-2011, he lived in Brussels where he established the IETM-Australia Council of the Arts Collaboration Project as its Inaugural Director. In 2014, he established an ongoing curatorial practice on the City of Gold Coast in the frame of the cultural program for the 2018 Commonwealth Games around three programs *YARN*, *Uber Mentor* and *2970°*, a new international art event operating in cross-sectoral and cross-artform spaces.

**Advisory** David has served on numerous industry and consultative panels across all levels of government. These include Arts Victoria's Arts Leaders Reference Group (1998-2000); City of Melbourne's Cultural Advisory Panel (2000-2002), Chair of Arts Victoria's Arts Innovation Panel (2005-6). In 2005, 2006 and 2007 he represented the Australia Council at the Performing Arts Market Seoul in Korea. From 2005 to 2008 he was a member of the Victorian Arts Centre's Artists' Advocacy Group. In 2008, he was a Delegate at Australia's national forum, the 2020 Summit.

**Public Engagement** David is regularly invited to speak and present at conferences. In 2014 he was invited to speak at the Plenary Meeting of the *International Network of Contemporary Performing Arts (IETM)* (Sofia, Bulgaria); *Nordic Performing Arts Days* (Arhus and Copenhagen, Denmark) and the *Festival of Live Art* (Melbourne). In 2013 he was invited to present at *The Australian Theatre Forum* (artist in-converstaion, Canberra); *The National Dance Forum* (keynote in-conversation, Melbourne); *Listening To Country: Artists and Cultural Leaders Forum* (Broome); *AAPPAC*, the Association of Asia-Pacific Performing Arts Centres (Daejeon, Korea) and *IETM* (Athens, Greece). He organized the forums and presented the keynote at *Asia + Europe = Australia* (2012) and *The Art of Sport* at the Australian Institute of Sport (2013). He has also presented at *IETM* (Zagreb, Croatia, 2012); the *Slow Boat Conference* (Brussels, Belgium, 2011); *PEARLE* (Brussels, Belgium, 2010). In 2008 he was invited to deliver an *Alfred Deakin Innovation Lecture* on the relationship between art, sport and science. He speaks to the intersections between art and sport, technology, science, politics and cultural policy. His 2013 Platform Paper, *Re-Valuing the Artist in the New World Order* was widely reported across mainstream and independent media. He is a regular contributor to online journals including *The Conversation* and *ArtsHub*.

**2015 Projects** include working with social change agency, Igniting Change, and performance artist Marina Abramovic on a new project based on her work around empathy and intuitive knowledge; Monsoon Australia, an Asian-Australian-European dance platform; ongoing curatorial engagement around *2970°* and an interrogative arts project on the physical and textual languages of political speeches.

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