



2021

VITALSTATISTIX

CONTEMPORARY ART & COMMUNITY LIFE

Vitalstatistix acknowledges that we, and our home Waterside, are on Kurna Yerta, its sovereignty never ceded and where people have lived for thousands of years. This place always was and always will be Aboriginal land.

We acknowledge Kurna people as the continuing custodians of the Adelaide Plains who have a spiritual relationship with this land. We respect their cultural authority.

We pay our respect and deep thanks to Kurna Elders, past, present and emerging, and through them to all Aboriginal and Torres Strait Islander peoples.



Here for the new and the now. Here for each other.

While we don't know what the future might hold, in 2021 we will look out with kindness and curiosity: for and with our community of artists and audiences.

Vitalstatistix presents twelve new offerings including premieres and keynote projects, commissioning labs and artist hothouses, new creative partnerships, our residencies and creative development programs, and a range of participatory events offered across the year.

- *A synaesthetic experience of pleasure, intimacy and melancholy*
- *A docu-drama of half-memories, sudden recollections and profound curiosity*
- *A conceptual laboratory about labour rights and the future of work*
- *A think and do tank for epic issues and creative resistance*
- *A visceral exploration of proximity, slow processing and aloneness*
- *A hortative manifesto that transforms the value of garbage*
- *A hothouse and an archive for new art, ideas and ways to gather*
- *A sonic imagining of future dys/u topias*
- *A dance for irreverence, desire and the body*
- *An act of public sightings and choreography*
- *A just return through shadows, spectres and paper trails*
- *A question, an answer, a fact and a fiction*

We are thrilled to be working with our creative partners this year: Adelaide Festival, Tandem, Arts House, Performance Space, Brink Productions, Country Arts SA, Insite Arts, pvi collective, Tarnanthi / the Art Gallery of South

Australia, Flinders University Museum of Art, and THE RABBLE. We are extremely thankful – more so than ever – for the generous support of the South Australian Government, the City of Port Adelaide Enfield, and the Australia Council for the Arts.

Most of all, we are thrilled to host our stellar kin of artists this year, whose imagination, resilience and grit is remarkable. Their works (and their creative working lives) offer hope, criticality, pleasure, future-thinking, contemplation, and reflections of a true contemporary world.

And let's not sugar coat it, the world feels hard right now. For many it was difficult way before the pandemic shut down the wealthiest cities (and indeed the global arts industry). However, people continue to find new (and not so new) ways: different ways to organise our lives, new democratic spaces, the value of mutual aid and solidarity, and a renewed spirit for change and justice. Perhaps we have all become a bit more courageous and a little less patient.

Whatever the future holds, we know that valuing art and artists, gathering together, community, liveness, and cultural democracy, are all going to continue to be really important. And we – fingers crossed! – look forward to sharing these twelve worlds with you, throughout 2021.

Emma Webb
Director, Vitalstatistix



From the creators of global cult hit *The Second Woman* (presented by Adelaide Festival with Vitalstatistix in its final Australian presentation in 2019) comes Anna Breckon and Nat Randall's much anticipated new work *Set Piece*.

Another astounding theatrical and cinematic hybrid, *Set Piece* explores the genres, dynamics and generational nuances of queer erotic relationships between women.

Loosely inspired by Edward Albee's *Who's Afraid of Virginia Woolf?* this 90-minute show foregrounds two lesbian couples brought to you by a remarkable ensemble of acclaimed performers.

Drawing from a wide range of queer culture references including lesbian pulp fiction, *Set Piece* immerses you in pleasure, intimacy and melancholy, through its use of visual and aural erotics, repetition, lush tactility and cinematic devices to create a sublime synaesthetic experience.

A must for cinephiles, art lovers and theatre buffs, *Set Piece* is sexy, beautiful and full of wit – and is unlike anything seen on the Australian stage.

Director:
Anna Breckon

Writers:
Anna Breckon
& Nat Randall

Performers:
To be announced

Set design:
Genevieve Murray,
Future Method
Studio

Set builder:
Jam Dickson

Lighting design:
Fausto

Brusamolino

**Music
composition:**
Nina Buchanan

Music research:
Jade Muratore

Cinematographer:
Ross Turley

**Lead camera
operator:**
EO Gill

Choreographer:
Victoria Hunt

Dramaturg:
Miranda Harcourt

**Intimacy
coordinator:**
Michela
Carattini

**Production
manager:**
Liz Astey, dplr

**Producer &
tour manager:**
Fenn Gordon,
Tandem



Image: Getty Images

PRESENTED BY ADELAIDE FESTIVAL IN ASSOCIATION WITH VITALSTATISTIX
ORIGINALLY COMMISSIONED BY ARTS HOUSE, PERFORMANCE
SPACE AND VITALSTATISTIX

Anna Breckon & Nat Randall

SET PIECE

INTERNATIONAL
PREMIERE

2 – 6 MARCH

Space Theatre, Adelaide Festival Centre, Karna Yerta

[Tickets at adelaidefestival.com.au](https://www.adelaidefestival.com.au)

This project has been assisted by the Australian Government's Major Festivals Initiative, managed by the Australia Council, its arts funding and advisory body, in association with the Confederation of Australian International Arts Festivals Inc., Adelaide Festival, Rising, Perth Festival and Performance Space.

Original co-commissioners: Arts House and Vitalstatistix

ADELAIDE
FESTIVAL **AF**

Major
Festivals
Initiative

Australian
Government

Australia
Council
for the Arts

ARTS
HOUSE **M** CITY OF
MELBOURNE

PERFORMANCE
SPACE

tandem

2021 [vitalstatistix.com.au](https://www.vitalstatistix.com.au)

In 2019 artist Emma Beech was gifted a box of family photographs by her elderly parents, a not uncommon experience for middle-aged adults. What is less common is that Beech is the youngest of nine children, from a family who have been central to the life of a regional South Australian town.

This box of fleeting moments in time, soon revealed itself as a kind of balm, releasing in Beech half-memories, sudden recollections and a profound curiosity for unravelling unsentimental truths about how we all grow from childhood to adulthood.

Well known for making compelling theatrical portraits of real-life characters through deep conversations with other people, *The Photo Box* sees Beech turn her docu-drama lens on herself, in a work that, from the deeply personal, draws us into the truly universal.

The Photo Box by Emma Beech will be a surprising, heartfelt story-telling experience – think performance lecture meets cinematic installation – about family, choice, mythmaking and memory.

Creator & performer:
Emma Beech

Dramaturg:
Chris Drummond

Cinematic co-director & writer:
Craig Behenna

Documenter/filmmaker:
Shalom Almond

Set & costume design:
Renate Henschke

Composer/sound design:
Jason Sweeney

Lighting design:
Chris Petridis



Image: Sam Roberts

COMMISSIONED BY BRINK PRODUCTIONS & VITALSTATISTIX

Emma Beech

THE PHOTO BOX

CREATIVE DEVELOPMENT
RESIDENCY

FREE

Residency: 12 – 24 APRIL

Work-in-progress showings: 23 & 24 APRIL

Waterside, 11 Nile St, Port Adelaide, Karna Yerta

This project is supported by Adelaide Festival and Country Arts SA. This project was supported by RUMPUS in 2020.



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Vitalstatistix's Contemporary Communities initiative produces multi-year projects that commission new art around contemporary issues, experimentation and deep social engagement (recently *Climate Century*, 2014 – 2018). Our latest project, called *Bodies of Work*, is exploring the broad territory of labour, labour organising, artists as workers, and the future of work.

Precarity, the contemporary experience of labour, labour rights and just economic transition are all critical concerns in the face of the triple global existential threats of environmental, neoliberal economic and health crises. There is also a rich body of work by artists globally in this area including the 'Art and Working Life' initiative of the 80s and 90s in Australia.

Bodies of Work kicks off in 2021 with a conceptual lab where invited artists will explore the themes and possibilities of the project through research and development with each other and with non-artists, including labour leaders.

The lab will commence with immersion in significant May Day activities in the Port and at our home the Waterside Workers Hall, marking the 100th anniversary of the Port Adelaide Workers Memorial; and will end with a public event of artist talks, readings and discussion about the multi-year *Bodies of Work* process.

Creative team:
Participating artists include
Amrita Hepi
Emma Beech
Natalie Harkin
Paul Gazzola
Rebecca Conroy
Sarah Rodigari
Virginia Barratt
with
Emma Webb
& Ben Eltham

FREE

Lab: 30 APRIL – 12 MAY

May Day: 1 MAY Public event: 12 MAY

Waterside, 11 Nile St, Port Adelaide, Kaurna Yerta



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Image: Sia Duff

PRESENTED BY VITALSTATISTIX

various artists

BODIES OF WORK

ARTIST LAB &
COMMISSIONING SITE

A 'think and do' tank for epic issues, *tiny revolutions* responds to the overwhelming scale and anxieties of key global issues through quick and dirty creative resistance that is impactful and fun.

Grounded in The Millennium Project which has identified 15 global challenges – ranging across climate change, democracy, ethics, disease, technology and human rights – *tiny revolutions* aims to challenge understandable feelings of powerlessness and inertia through playfulness, temporality and bite-sized actions that can pack a societal punch.

Artists, other experts and the public may participate in three ways: an online submission process which invites you to select a global challenge and a tactical invention for deployment by the pvi team; a think tank where the *tiny revolutions* taskforce, a roundtable made up of artists, activists and members of the public, dig deep to devise bespoke tiny revolutions; and the implementation of these actions in public and private realms.

Vitalstatistix is excited to present this residency-made work with the community of Port Adelaide, well known for its political engagement and lineage. The pvi team will be joined by South Australian artists as well as locally sourced lawyers, policy experts and troublemakers.

Creative team:
*pvi collective core artists
& South Australian
collaborating artists*

FREE

Think: 19 – 23 MAY

Do: 26 – 30 MAY

Waterside, 11 Nile St, Port Adelaide, Kaurua Yerta

pvi
collective

pvi collective is supported by the Western Australian government through the Department of Local Government, Sport and Cultural Industries and the Australian Government through the Australia Council, its arts funding and advisory body. tiny revolutions premiered at the Perth Institute of Contemporary Arts.

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Image: Daniel Grant

PRESENTED BY VITALSTATISTIX

pvi collective

TINY REVOLUTIONS

SOUTH AUSTRALIAN
PREMIERE

In Vanessa Bell's painting 'Bedroom, Gordon Square', hung in the Art Gallery of South Australia, a woman sits naked on the edge of a bed. Her body language and lack of facial features suggest she is caught in a moment of private reflection.

Bedroom explores the space of internalising the pervasive domination that women experience on a regular basis, and then the embodied expulsion of anger and grief, delivered through a visceral and charged performance – one full of humour and grace.

Bedroom is the first live performance work by contemporary visual artist Kate Power. In 2020, the creative development of the piece undertook a fascinating remote development process between Kate and NSW-based performance artist Sarah Rodigari, in some ways mirroring the questions about intimacy, proximity, slow processing and aloneness explored in the work itself.

Drawing on performed text, choreography and sculptural installation, *Bedroom* extends Kate's acclaimed practice from sculpture and video, into a compelling live terrain.

Creator & performer:

Kate Power

Dramaturg & director:

Sarah Rodigari

Design:

Meg Wilson

Sound design:

Nick O'Connor

Choreographic consultant:

Alison Currie

24 – 27 JUNE

Waterside, 11 Nile St, Port Adelaide, Karna Yerta

Tickets on sale in May



Government of South Australia
Arts South Australia

Image: Jennifer Greer-Holmes/Heath Britton



PRESENTED BY VITALSTATISTIX

Kate Power

BEDROOM

**AUSTRALIAN
PREMIERE**

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Commissioned through Vitalstatistix's Incubator program in 2019, *Progress Report* is a new solo performance about consumerism and waste. The work puts everyday decisions under the microscope to reveal seemingly contradictory, at times hilarious and often unbearable truths. A hortative manifesto that boldly proclaims wasting waste is a waste, *Progress Report* exemplifies the imperative need to transform the value of garbage.

Progress Report brings together long-time collaborators, dance makers and multidisciplinary artists Alison Currie and Alisdair Macindoe, and their mutual interest in the place of objects and subjects in performance.

Through their work they investigate human dependency on and intimacy with objects and how interactions between performer and object can convey tenderness, loneliness and isolation. The upcycled objects in *Progress Report* become friends, strangers, clothing, and environments, that can instantly be reduced back to packaging or rubbish.

Progress Report features several cubic metres of industrial plastics that have been intercepted midway through their recycling process. The work mirrors a dynamic state of change, reflecting this intercepted process, where objects, performer, text and choreography are in flux.

**Co-direction, concept
& choreography:**
Alison Currie & Alisdair Macindoe

Soloists:
Alisdair Macindoe / Cazna Brass

Lighting, set & costume design:
Meg Wilson

Sound design:
Sascha Budimski

Sound design collaborator:
Alisdair Macindoe

Creative producer:
Jason Cross, Insite Arts

**Choreographic
development artists:**
*Lewis Rankin,
Kialea-Nadine Williams*

**Industrial foam waste
supply & recycling:**
Cool Foam



Image: Sam Roberts

PRESENTED BY INSITE ARTS & VITALSTATISTIX

Alison Currie & Alisdair Macindoe

PROGRESS REPORT

AUSTRALIAN
PREMIERE

17 – 22 AUGUST

Waterside, 11 Nile St, Port Adelaide, Karna Yerta

Tickets on sale in July

INSITE  ARTS



Government of South Australia
Arts South Australia

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Adhocracy is Vitalstatistix's annual national hothouse, supporting the creative development and critical discussion of experimental, multidisciplinary arts projects. This national lab is in its twelfth year in 2021; and undertook a significant pivot in 2020 in response to COVID-19 – see adhocracy.org.au for the rich archive of last year.

In 2021, fingers crossed, we return to our physical intensive lab. Artists from around Australia, selected through a national call, spend four days and nights in a studio environment developing new work which can span theatre, live art, dance, sound, installation, social practice, visual art and more.

Participating artists experiment with ideas and artforms, as well as how audiences experience their works. A public program, including showings, talks, audience experiments and other offerings, is presented over three evenings.

In 2021, three opportunities will be offered for artists: our general callout, with local and Australia-wide proposals encouraged; and two opportunities for South Australian creatives, our Early Career Curator paid internship, and a two-week Hart's Mill residency. The open call will be launched in April.

[Call for applications: Closes May 24](#)

Curators:
Emma Webb
Paul Gazzola

FREE

2 – 5 SEPTEMBER

**Waterside, 11 Nile St, &
Hart's Mill, Mundy St, Port Adelaide, Karna Yerta**



Our Port.

RenewalSA
people ▼ partnerships ▼ progress

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PRESENTED BY VITALSTATISTIX

ADHOCRACY

NATIONAL HOTHOUSE FOR NEW ART



Emission is an immersive sound performance about eco-grief that creates a space for mourning, escape, hope and hopelessness, fury, laughter and aural hedonism.

Created by multidisciplinary artists Jason Sweeney and Em König, *Emission* is a sister piece to their work *Sentients*, created for Vitalstatistix's Climate Century program in 2018; however, it will have a very different feel, as a sound bath rather than concert experience.

Made for intimate audiences, the semi-improvised work will draw from traditional and non-traditional sound making technologies and will be designed for a deep listening experience.

Inspired by themes of human relations with non-human animals, animal agriculture and its effects on the climate crisis, solastalgia and the slow apocalypse, *Emission* captures a spirit which is both soothing and sharp through its sonic imaginings of future dys/u topias.

Creative team:
Jason Sweeney
Em König

16 – 18 SEPTEMBER

Waterside, 11 Nile St, Port Adelaide, Karna Yerta

[Tickets on sale in August](#)

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Image: Em König

PRESENTED BY VITALSTATISTIX

Sweeney/König

EMISSION

AUSTRALIAN
PREMIERE



Vitalstatistix's Incubator residency program supports the commissioning, creative development and premiere of new works, and nourishes long term relationships between artists and Vitals.

After undergoing remote research in 2020, this year's Incubator residents, dance artists Amrita Hepi and Gabrielle Nankivell, will come together in a mini lab, to develop their two socially-engaged dance works in proximity to one another; giving our audiences a chance to see a very exciting double bill of residency outcomes and work-in-progress dance.

Amrita Hepi's *The Read* will explore the body in professional service.

So often when lost in the act or observations of moments of irreverence or desire we forget the transmissions or transgressions that have led us there. The labour that leads us to the sex, dance, pleasure, race and brief encounter with the thrill of a body.

Drawing on Amrita's interests in participatory research, intimate conversations and resilience, *The Read* will explore the similarities and differences in body-centred professions, and the broader observation that their labour is not contained to a singular act, event or performance.

This residency will focus on exploring ideas around what constitutes work, the body as a vessel for the desires of others, as well as developing a methodology between the collaborators for presenting stories of the body and its mechanics.

Creative team:
Amrita Hepi
with
Tilly Lawless

FREE

Residency: 20 SEPTEMBER – 2 OCTOBER

Work-in-progress showings – dance double bill: 1 & 2 OCTOBER

Waterside, 11 Nile St, Port Adelaide, Kaurua Yerta

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Image: Amrita Hepi

COMMISSIONED BY VITALSTATISTIX

Amrita Hepi

THE READ

INCUBATOR RESIDENCY &
DANCE LAB DOUBLE BILL



Gabrielle Nankivell's *Sightings* explores personal and collective mythologies of place through crowd-sourced mapping and storytelling, choreographed site interventions, video works, documentation and public performance.

Drawing on Gabrielle's Arts South Australia Fellowship, which is exploring choreographic strategies for documenting personal and artistic lineage/ancestry, *Sightings* extends this line of enquiry to specific communities.

First trialled as a community workshop in Port Pirie in 2019 with Country Arts SA, *Sightings* will develop as a site-specific performance making model, with substantial potential for regional and other touring.

This residency will explore conceptual material from ideas around discovery, colonialism and unreliable narratives of place, through to acts of public sightings, new archival practices and public choreography. Vitalstatistix's home Port Adelaide is a rich location for the creative development of this work.

Presented in a double bill with the development of Amrita Hepi's *The Read* as part of our Incubator residency program/ mini dance lab.

Creative team:
Gabrielle Nankivell
with
Luke Smiles
Jonathan Oxlade

FREE

Residency: 20 SEPTEMBER – 2 OCTOBER

Work-in-progress showings – dance double bill: 1 & 2 OCTOBER

Waterside, 11 Nile St, Port Adelaide, Kaurua Yerta

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Image: Luke Smiles

COMMISSIONED BY VITALSTATISTIX

Gabrielle Nankivell

SIGHTINGS

INCUBATOR RESIDENCY &
DANCE LAB DOUBLE BILL



APRON-SORROW / SOVEREIGN-TEA is an installation and public program evoking an embodied reckoning with Aboriginal women's domestic labour and servitude, for premiere at the Waterside Workers Hall. The work explores the complexity of women's experiences and survival strategies; intergenerational stories that span loss, love, sorrow, solidarity, resistance and refusal.

Narungga artist, poet and academic Dr Natalie Harkin is drawing from both oral history and the State's official record to engage with and creatively transform the colonial archive, contributing new understandings to Aboriginal women's labour histories in South Australia. APRON-SORROW / SOVEREIGN-TEA is the culmination of this significant process of trace and return through shadows, spectres and paper trails.

Drawing on her practice of archival-poetics informed by blood-memory, haunting and grandmother stories, Natalie will work with collaborators such as Unbound Collective and Aboriginal women in South Australia who share stories, to make this evocative, multidisciplinary installation. The presentation will also include commissioned performance and a symposium about domestic labour and stolen wages.

Creative team:
Natalie Harkin
& Collaborators

FREE

15 – 31 OCTOBER

Waterside, 11 Nile St, Port Adelaide, Kaurua Yerta

Exhibition & public program: October 15 – 31

Opening weekend & performance event: October 16 – 17

Symposium: October 23 – 24

Artist talk & closing: October 30 – 31

APRON-SORROW / SOVEREIGN-TEA will also feature in a sister exhibition curated by Ali Gumillya Baker in partnership with Flinders University Museum of Art in 2021-22.

The research for this project has been supported by the Australian Research Council.

AGSA tarnanthi

BHP

Flinders
UNIVERSITY

FUMA
FLINDERS UNIVERSITY
MUSEUM OF ART

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Image: Jessica Wallace

PRESENTED BY TARNANTHI & VITALSTATISTIX

Natalie Harkin

APRON-SORROW / SOVEREIGN-TEA

INSTALLATION, PERFORMANCE
& PUBLIC PROGRAM

*she lingers in archives / her trace is my memory / we labour
dig sweat blister imagine / know them more intimately
/ so much work to be done to clean up this colonial mess*

An investigation into the dynamics of power, consent, knowledge, truth and the complexities of saying yes, *YES* is a new performance work-in-development by acclaimed feminist theatre makers THE RABBLE.

Set within an ever-changing and unpredictable physical space, occasionally erupting with manufactured weather events, an audience watches two performers with one thousand questions and answers. Is this a TV set, a weather report, an interrogation, an interview or an existential search for truth?

Peering in, the audience are subject to the joys and horrors of a woman saying yes and to their own relationship to seeking answers and agreement.

Part rite of passage, part public debate, part personal memoir, part physical competition: *YES* will conjure an orgasm, a confession, a false confession, a proposal, an investigation, a promotion, an abortion, a rape, a pregnancy, a first word, an agreement, a war, a resolution, a question, an illness, a death, a fact and a fiction.

YesYes Yes Yes Yes Yes Yes YesYesYes Yes

Yes

Yes Yes

Yes Yes Yes Yes YES

Yes Yes

YES

Creative team:
Emma Valente
Kate Davis
Dana Miltins
Mary Helen Sassman



Image: Kate Davis

IN DEVELOPMENT WITH ARTS HOUSE & VITALSTATISTIX

THE RABBLE

YES

In development across Victoria & South Australia.

Stay tuned for updates.

Produced by Performing Lines. This project is supported by RISING.

THE RABBLE



2021 vitalstatistix.com.au

VITALSTATISTIX

contemporary art & community life



Vitalstatistix (Vitals) is a vibrant home on the Port River, Yerta Bulti, for transformative contemporary art and progressive community life.

We are based on Kurna Country in Port Adelaide, South Australia. Our home is the Waterside Workers Hall, a heritage-listed building on the Port River. We were founded in 1984 by Margie Fischer, Ollie Black and Roxxy Bent – a radical and ambitious act by three women determined to make a difference to the opportunities for and workplace experiences of women artists in Australia. This radical determination still lies at the heart of Vitals.

We champion Australian artists who are creating new, multidisciplinary art and progressive public dialogue. We value diversity, experimentation, public engagement and works that have something to say about the world now. And we aim to provide an innovative site for important ideas and outstanding arts experiences.

Vitals offers year-round public programs of performance, residencies, projects, events, talks, exhibitions, festivals, collaborations and professional development initiatives for artists. We look forward to seeing you.

The Vitalstatistix Team

Director:

Emma Webb

Production Manager:

Emma O'Neill

Operations Manager:

Toby Nevill

Program &

Communications Coordinator:

Isobel Moore

Branding:

Amy Milhinch

Graphic Design:

Freerange Future

Board of Management:

Angela Flynn (Chair)

Jayne Boase (Deputy Chair)

Amanda Macri (Treasurer)

Elizabeth Dooley

Roz Hervey

Peta-Anne Louth

Steph Lyall

Rosie Riggir

Keep an eye out for opportunities for artists, our blogs, new announcements and event updates by subscribing to our e-news and following us at:

 [@VitalstatistixArts](#)

 [@vitalstatistix_](#)

 [@vitalstatistix_](#)

CALENDAR

SET PIECE	Space Theatre	2 - 6 MARCH
THE PHOTO BOX	Waterside	23 & 24 APRIL
MAY DAY	Waterside + Workers Memorial	1 MAY
BODIES OF WORK	Waterside	12 MAY
TINY REVOLUTIONS	Waterside + public spaces	19 - 30 MAY
BEDROOM	Waterside	24 - 27 JUNE
PROGRESS REPORT	Waterside	17 - 22 AUGUST
ADHOCRACY	Waterside + Hart's Mill	2 - 5 SEPTEMBER
EMISSION	Waterside	16 - 18 SEPTEMBER
THE READ	Waterside	1 & 2 OCTOBER
SIGHTINGS	Waterside	1 & 2 OCTOBER
APRON-SORROW/ SOVEREIGN-TEA	Waterside	15 - 31 OCTOBER
VITALS END-OF-YEAR CELEBRATION	Waterside	10 DECEMBER

All dates are subject to change – please subscribe to our e-news for updates.
Vitalstatistix has a COVID-19 Safe plan in place at our venue Waterside and for all our projects.

Historically, pandemics have forced humans to break with the past and imagine their world anew. This one is no different. It is a portal, a gateway between one world and the next. We can choose to walk through it, dragging the carcasses of our prejudice and hatred, our avarice, our data banks and dead ideas, our dead rivers and smoky skies behind us. Or we can walk through lightly, with little luggage, ready to imagine another world. And ready to fight for it.

**Arundhati Roy,
The Pandemic is a Portal**

VITALSTATISTIX

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