

S.J Norman

b. 1984, Sydney, Australia
www.sarahjanenorman.com

Tertiary Qualifications

2012 BA Arts in Communication (Writing and Cultural Studies), University of Technology, Sydney, Australia

Other Training

2015 non-award study in silversmithing and jewellery making, Central St Martins School of Art and Design, London, UK

2007 Workshops with Guillermo Gomez-Peña

2006 Academic exchange in Fine Arts, Dartington College, Dartington, UK

2005-06 Ongoing training in Butoh with Ohno Yoshito and Maro Akaji

2004-2006 Ongoing training in Bodyweather and Dance improvisation with Martin Del Amo

2004 Training in Feldenkrais and Suzuki Method with Christopher Ryan

2004 Impact Ensemble, PACT Centre for Emerging Artists, Sydney

Awards (Visual Art and Performance)

2018 Sidney Meyer Creative Fellowship
Best Actor (Nominee) UnderWire Feminist Film Festival, London

Awards and award placements (Literature)

2018 The Lifted Brow/RMIT Non-Fiction Lab Prize for Experimental Non-Fiction, Longlist

2017 Kill Your Darlings Unpublished Manuscript Award, Winner
Elizabeth Jolley Prize for Short Story, Shortlist

2009 Overland/Judith Wright Prize for Poetry, 1st runner-up

2008 Overland/Judith Wright Prize for Poetry, High Commendation
DJ (Dinny) O'Hearn Award, High Commendation

Live performances and performance installations.

- 2019** DARK MOFO Festival, Hobart, AU, *Take this, For it is my Body* (forthcoming)
Performance Space New York, USA, *Cicatrix 1 (that which is taken, that which remains)*
Temporal Proximities, Abbotsford Convent, *The River's Children*
- 2018** Liveworks Festival, Performance Space, Sydney, Australia, *Rest Area*
Festival of Live Art, Arts House, Melbourne, Australia, *Rest Area*
Festival of Live Art, Arts House, Melbourne, Australia, *Stone Tape Theory*
- 2017** The Science Gallery, London, UK, *Take this, for it is my Body*
Die Fabrikanten, Linz, Austria, *Rest Area*
- 2016** Melbourne Festival, Melbourne, Australia, *Take this, for it is my Body*
Melbourne Festival, Melbourne, Australia, *The River's Children*
- 2015** Spill Festival, London, UK, *Stone Tape Theory*
Tarnanthi Festival of Aboriginal and Torres Strait Islander Art, Adelaide, Australia, *Stone Tape Theory*.
- 2014** Venice International Performance Art Week, Venice, Italy, *Bone Library*
Spill Festival, Ipswich, UK, *Bone Library*
Fierce Festival, Birmingham, UK, *Concerto No. 3*
Next Wave Festival, Melbourne, Australia, *Concerto No. 3*
- 2013** Fierce Festival, Birmingham, UK, *Songs of Rapture and Torture #1 (Surabaya Johnny)*
Performance Space, Sydney, Australia, *Unsettling Suite*
Forest Fringe at Edinburgh Festival, Edinburgh, Scotland, *Rest Area*
- 2012** Next Wave Festival, Melbourne, Australia, *Bone Library*
- 2011** Brisbane Festival, Brisbane, Australia, *Rest Area*
New South Wales History Council, Elizabeth Bay House, Sydney, Australia, *Take this, for it is my Body*
Serial Space, Sydney, Australia, *Songs of Rapture and Torture 1-4*
Campbelltown Arts Centre, Campbelltown, Australia, *Ich Hab Noch Einem Koffer in Berlin*
Cruel Sluts, Berlin, Germany, *Rest Area*
- 2009** Arnolfini, InBetweenTime festival, Bristol, UK, *Take this, for it is my Body*
Gestalt Festival, Berlin, Germany, *suspension acts 1*
Gestalt Festival, Berlin, Germany, *Introduction/white sleep*
Gestalt Festival, Berlin, Germany, *Loom*
Old Paddington Conservatives Club (performance intervention in abandoned urban space), London, UK, *The Visitation*
Performance Stammtisch, Berlin, Germany, *Loom*
Tiny Stadiums Festival, Sydney, *Rest Area*
- 2008** Performance Space, Sydney, Australia, *Songs of Rapture and Torture #1 (Surabaya Johnny)*
Arnolfini, Bristol, UK, *The New Barbarians (with Guillermo Gomez-Peña and La Pocha Nostra)*
- 2007** Performance Space, Sydney, Australia, *Rest Area*
This Is Not Art, Newcastle, Australia, *Songs of Rapture and Torture*
Arnolfini, Bristol, UK, *Old Country (Cyclorama)*

Group Shows (object, video, works-on-paper)

- 2020** 22nd Biennale of Sydney, curated by Brooke Andrew (forthcoming)
- 2019** Artspace Mackay, *Violent Salt*, curated by Yhonnie Scarce (forthcoming)
Magdadlen Laundries at Abbotsford Convent, *Temporal Proximities*, curated by Kelli Alred
- 2016** Melbourne Festival, *Dance Territories*, presented by Dancehouse and Angela Conquet
- 2015** Australian Experimental Art Foundation, *Performance Presence/Video Time*, curated by Dr Anne Marsh
- 2014** Archive Kabinett Berlin, *Yes! I'm a Witch*, curated by Liz Rosenfeld
- 2006** Surface Gallery, Nottingham, UK, group show.

FILM ROLES

- 2016** Role of Sarah in *The Moth* (dir. Sam Icklow, original screenplay by Sam Icklow based on the short story Hinterhaus, by S.J Norman)
- 2012** Production design, *Die Neue Frau*, (dir. Liz Rosenfeld)
- 2011** Role of Mean Dyke, Frida and Anita, (dir. Liz Rosenfeld)

PUBLICATIONS

- 2017** *Stepmother* short-story, Kill Your Darlings
Images of Surgery, poem, and *Open Water*, poems, Judith Wright Prize Anthology (forthcoming)
Unsettling Suite, essay, What is Performance Art?, ed. Adam Geczy
Direct Action is a Legit Tactic, essay, The Stirrer
- 2016** *The Racist is Present*, open letter, Away! ABC Radio National
- 2013** *Unsettling Suite*, artists book, Performance Space/Blood and Thunder co-production.
Notes on the Concerto, Blak Wave Exhibition Catalogue, published by Next Wave
- 2012** *Blood is Such Clever Stuff*, Realtime/Realblak, issue 111
Abendessen, poem, Red Room Company commission for The Poetry Object
Icehouse, poem, Red Room Company commission for *The Disappearing*
Notes on My Great Grandmother, or, Mother-Tongue Interference, Next Wave Magazine
- 2011** A Quantitative Theory of Intimacy: on thresholds, flesh and sacred mathematics. Article, Point Magazine, published by Performance Space
Artist Profile, NAVA Quarterly, September
- 2009** Open Water, poems Overland, no.193
- 2008** A Vanishing City, poem, Overland, no.193,

This is the Hikari Super-Express, poem, Overland.

- 2007** Dreaming in Motion: Celebrating Australia's Indigenous Filmmakers assistant editor/writer. Realtime/OpenCity Publications in collaboration with Screen Australia
- 2006** Untying the Old School, essay, Australian Cultural Studies review, vol.13, no.1
Poem for two voices providing one of them is Annie Lennox, poem, Meanjin, vol.66, no.2
Ryokan Ohto, poem, Meanjin, vol.66, no.1
Permafrost, short-story, 2006 UTS Writer's Anthology

Bibliography

- 2019** *One work: Unsettling Suite*, published by Art + Australia, edited by Hetti Perkins (forthcoming)
What is Performance Art? : Australian Perspectives, Power Publications, edited by Adam Geczy and Mimi Kelly
Live Art Almanac vol. Live Art Development Agency, edited by Lois Kiedan
- 2016** *performance_ritual_document* by Dr Anne Marsh
- 2013** *Unsettling Suite* (artists book), published by Performance Space Sydney, by Jeff Khan, Brenda L Croft and S.J Norman

SOLO CURATION AND CURATORIAL PANELS

- 2019** Critical Mass Festival // *Crossroads, Brunswick Mechanics Institute/Blak Dot Gallery/ Siteworks, Melbourne, Australia*, guest curator.
Next Wave Festival 2020, Curatorial Committee
Next Wave Festival, Producer in Residence.
- 2018** CultureLab at Arts House, Melbourne, Australia, curatorial committee

DRAMATURGY

- 2019** *Daddy* by Joel Bray, Yirramboi Festival, Melbourne, Australia.

Formal Mentorships and workshop faciliation (as mentor/facilitator)

- 2017** Second-Hand Emotions: on feminism and love, workshop co-author/facilitator with Sarah Rodigari and Mish Grigor, Vitalstatistix, Adelaide, AU.
- 2015** Artistic Mentor to Ria Jad Hartley, SPILL National Platform

Formal Mentorships (as Mentee)

- 2017-present** Mentored in writing by Hannah Kent
- 2015** Mentored by Marina Abramovic

Residencies

- 2018** Participating artist, First Nations Dialogues, New York City
2016 Artist in Residence, Marina Abramovic: In Residence, Kaldor Public Art Projects, Sydney
Writer in Residence, Bundanon Trust
2015 Artist in Residence, Queer Zagreb/Perforacije Festival, Zagreb
2014 Artist In Residence, Fierce Festival, Birmingham

Selected public talks, panels and interviews

- 2019** Panelist, Gender Diversity in Architecture, Melbourne Design Week, University of Melbourne
Paper presentaion, Dance Massive at the Wheeler Centre, Melbourne
- 2018** Public Lecture, ArtForum Series, Victorian College of the Arts, Melbourne
Panelist, Decolonising Practice, Kier Choreographic Award Public Program, Victorian College of the Arts, Melbourne
Panelist, Gender, Performativity and Embodiment, Kier Choreographic Award Public Program, Victorian College of the Arts, Melbourne.
- 2017** Panelist, The Longform Society meeting #2, The Wheeler Centre, Melbourne
Panelist, *Blood and Identity*, Science Gallery, Melbourne.
- 2016** Paper presentation, Playing Up Symposium, Tate Modern, London.
Artist Talk/ Interview, Audiostage (Podcast), "Sarah-Jane Norman/How Dance Occupies the Self" interview,
The Racist is Present, Away! ABC Radio National 2015 Interview,
Spill festival, on Stone Tape Theory, Chameleon Eye films (video, 5 min)
Artist Talk, Marina Abramovic: Evenings in Residence, Kaldor Public Art Projects/ Artist Talk,
Tarnanthi/Near and Far Festival, Adelaide, Artist talk
Panelist, Dance Massive, In Conversation with Jill Orr and Professor Anne Marsh
- 2014** Panelist: Commemoration: Rites, Rituals and Daily matters, Venice International Performance Art Week, Venice, 2014
In Conversation, with Cassils, Spill Tv Thinker-in-Residence Series

