

# Candidates' Pack: Chair, Liquid Architecture

We acknowledge the Wurundjeri Woi Wurrung as the Traditional Owners and sovereign custodians of the Country on which we practice. We extend our respects to their Elders past and present, and to all First Peoples.

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## ABOUT US

Active since 2000, Liquid Architecture is a leading Australian organisation for artists working with sound and listening. Liquid Architecture is based on Wurundjeri Woi Wurrung Country, at the Collingwood Yards contemporary art precinct. Our program sits at the intersection of contemporary art and experimental music, expressed through a range of presentation, publishing, research, and commissioning activities.

## LIQUID THINKING

Sound is everywhere and nowhere, a vibration that crosses membranes, disciplines, worlds. Sound is literal, actual, material, social: it can rouse bodies to ecstasy and explode eardrums. Sound is also metaphoric, expressing power in our world—consider who is allowed to have a voice. Or who is eavesdropping, on whom, how, and why.

Sound is vital because of its multiplicity, its openness to experimental thinking and critical practice. Sound offers itself as a conceptual tool to people who work with ideas—artists, musicians, activists and theoreticians. They use it to prise things apart, or weave connections between them.

Liquid Architecture is a nimble, innovative and protean arts organisation that exemplifies the ways in which new forms of art and intelligence are issuing from creative contexts across disciplines and cultural platforms in the early twenty-first century.

(Max Delany, Artistic Director, ACCA)

## BACKGROUND

Born in the complex artistic climate of the late 1990s, Liquid Architecture is a millennial child of Australia's vibrant experimental sound culture. The organisation was founded by School of Art students and staff at RMIT University in 1999, initially as a showcase for their own work and that of peers. Over the following fifteen years, under the stewardship of founding Director Nat Bates (1999–12), Liquid Architecture grew from a local event into an annual touring festival of experimental and avant-garde music and sound art, featuring artists from around the world, with programs in Melbourne, Sydney, Brisbane, Perth, and regional locations around Australia. National festival directors and curators during this period include Bruce Mowson, Camilla Hannan, Lawrence English, Ben Byrne, Alex White, and Philip Samartzis. The organisation incorporated in 2007, and appointed an artist-led Board led by Michael Graeve as Chair until 2017. Notable visiting artists during the period included Bernard Parmegiani, Tony Conrad, and Pauline Oliveros.

In 2013, with the injection of government funding from the Australia Council for the Arts and Creative Victoria, Liquid Architecture pivoted with an injection of ideas and resources, and the appointment of Joel Stern and Danni Zuvella to the organisation's artistic leadership. The duo dissolved the festival model in favour of something more open, unpredictable, and experimental, instituting a year-round, curatorial program of public events, programs, and research initiatives with an interdisciplinary focus. Key projects from 2014 onwards include the establishment of the Polyphonic Social festival, Ritual Community Music series, Eavesdropping and Machine Listening investigations, international touring programs in Singapore and Taiwan, collaborations with refugees held in Australian offshore immigration detention through the Manus Recording Project Collective, and the establishment of Liquid Architecture's online journal Disclaimer.

In 2019, Georgia Hutchison, previously General Manager, was appointed Executive Director and CEO of Liquid Architecture, while Joel Stern continued as Artistic Director (2013–22). In 2020, Liquid Architecture became a founding tenant organisation of the Collingwood Yards cultural precinct in Melbourne, alongside peer tenants including Ableton Live, Arts Projects Australia, Aphids, Composite, Bus Projects, Hope

Street Radio, Ilbijerri Theatre Company, Music Victoria, PBS Radio, West Space and more. From this base at Collingwood Yards, Liquid Architecture's program is developed alongside a network of artists, curators, and producers supported by growing operational investment at state and local levels, and a strength of partnerships across private, philanthropic, and public sectors.

Expanding and evolving to meet our horizons, the cultural institution we know today as Liquid Architecture is fuelled by the ideas and energies of our team, multiplied by the expertise of our board and advisors. The current team includes Georgia Hutchison, in the role of Executive Director/CEO, core talent Debris Facility, Liang Luscombe, and Rohan Rebeiro, and a network of artists, curators, and producers on the ground at our home in Naarm, and around the world. At the time of writing, the organisation is commencing recruitment for an incoming Artistic Director following Joel Stern's departure in March 2022. Today, Liquid Architecture's artistic program includes the monthly experimental performance series Mono-Poly, the regular concert forum Ritual Community Music, online journal, Disclaimer and prolific collaborations, experiments, and partnership projects.

Together, we continually and attentively tune this instrument: a platform for artists, grounded in experimental practice; sustained and energised through discourse and research; and realised in collaboration with community.



# STRATEGY

Liquid Architecture's artistic program comprises a set of overarching activities that correspond and connect with our organisational platforms, and further our strategic goals. At the heart of these activities are presenting and publishing, the two key ways that we bring artists' works and ideas to audiences. These public activities are where investment in our organisation is ultimately channelled, and where impact is measured. Our capacity to present and publish is fuelled by generative activities including research, commissioning, and community engagement. As broader support for the sector, we invest in advocacy, consultation, and archiving. Our activities are modular, and our programming structure is informed by both the disruptions of the COVID-19 pandemic, and twenty years of experimental and improvisational practice.

## VISION

Liquid Architecture is Australia's most adventurous, rigorous, and relevant organisation dedicated to the art of sound and listening.

## MISSION

To create experimental spaces for sound and listening by staging unique encounters between artists, audiences, and ideas.

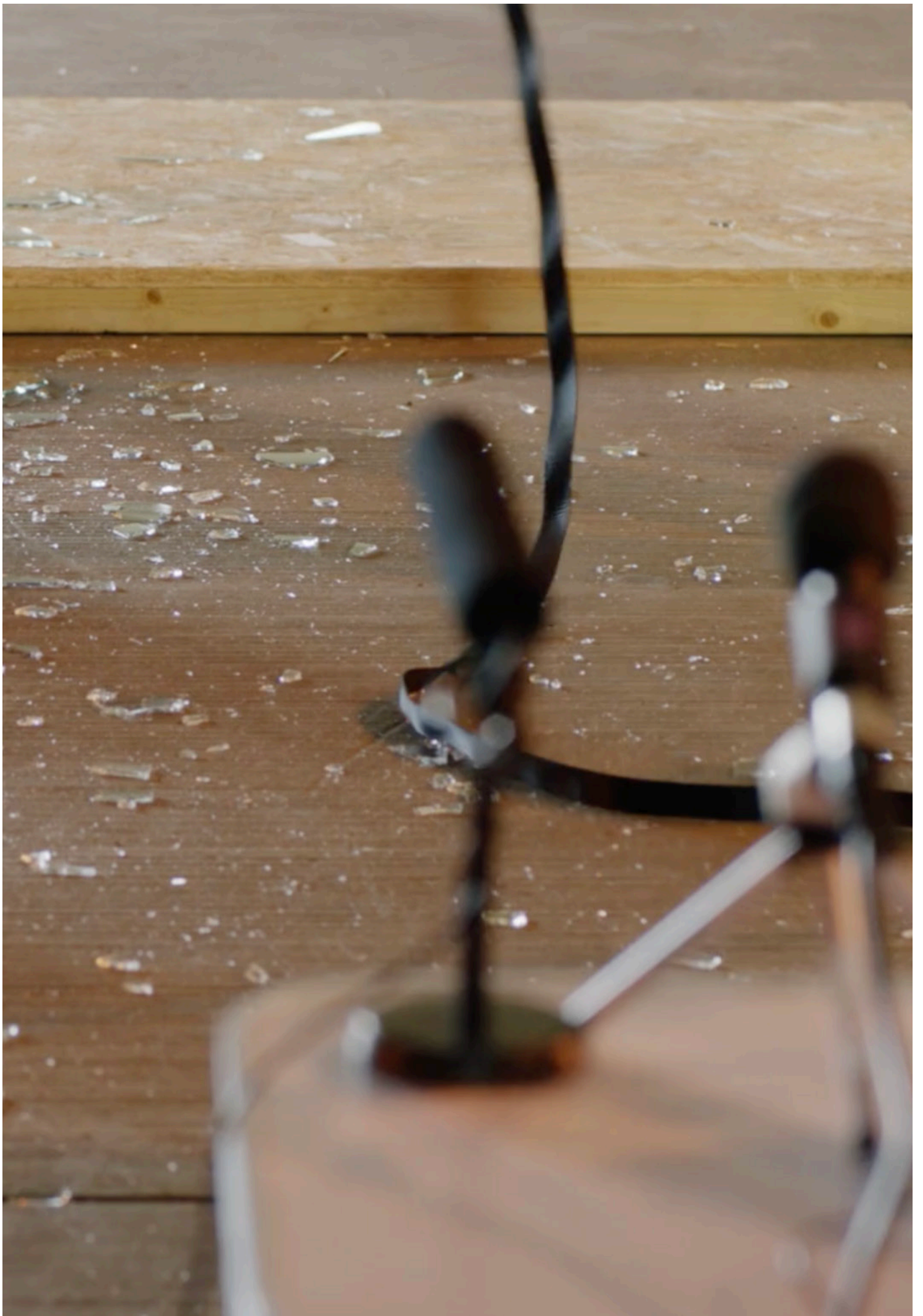
## VALUES

Experimentation itself is our core value.  
Experimental art requires amplification.  
Sound and listening create new knowledge.  
Collaboration multiplies opportunities.

## GOALS

Lead our artform to new heights of experimentation and creativity.  
Sustain practice with research, mutual support, and new ideas.  
Develop the sector through outstanding practice and advocacy.







# BIOGRAPHIES

## BOARD

ANDY MILLER (INTERIM CHAIR) currently works as the General Manager of Multicultural Arts Victoria. Initially trained as a painter at the Canberra School of Art, Andy Miller worked in theatre for a number of years before working to establish arts programs in the community sector. Following a few years as an arts and cultural officer at two local governments, Andy began a career in the state public service in various senior roles at Arts Victoria and Creative Victoria and was seconded for a period with Creative Partnerships Australia, as Senior Programs Manager. As well as a Bachelor in Fine Arts, he has a Masters in Public Policy and a Graduate Diploma in Arts Management from the University of Melbourne.

NAOMI VELAPHI (VICE CHAIR) is an arts producer born on Whadjuk Noongar country, residing in Naarm (Melbourne). She strives to nurture artists' work and practices exploring alternative narratives, radical thought and deep connection. Centred on producing the work of contemporary, diverse, and interdisciplinary artists her experience spans working for and amongst galleries, festivals, and performance spaces. Naomi has over ten years of experience in the industry and has worked across all facets of arts production including curation, funding, and budget management and audience development. She is currently Senior Producer at Next Wave and has also held producing roles for a number of arts institutions including APAM, Arts House, The Abbotsford Convent, and Koorie Heritage Trust. Through her independent practice she aims to unearth honest and generous collaborations between artists, producers, curators, and presenters and create pathways for new work creation. Her curatorial interests are derived through her experiences as a woman of african and asian identities and the communities she represents. She holds a Masters of Arts and Cultural Management from the University of Melbourne and is a part of the Australia Council Arts Leadership Program 2020.

**MARK NOLEN (TREASURER)** is a Certified Practising Accountant with extensive experience in the creative industries sector. He is currently Management Accountant at ACMI, having previously worked in a similar role at Film Victoria. Along the way, he has helped countless singers, actors, and even clowns get their taxes in order – no laughing matter! When not crunching numbers, you can find Mark sitting back with a fine drop of Scotch whisky, soaking up some even finer tunes.

**LEANA PAPAELIA (SECRETARY)** is a barrister at the Victorian Bar and a soprano. At the Bar, Leana practices in commercial and public law with a focus on banking and financial services regulation, corporations and securities, insolvency, trade practices and human rights. Leana holds an AMusA and a BMus (Hons) majoring in vocal performance. She received a university scholarship to complete her honours and, in her final year of study, was awarded the Horace Keats Memorial Prize for Excellence in Vocal Performance. Leana currently studies under the direction of Loris Synan OAM. Leana is a board member of the Australian Contemporary Opera Company and has held board positions with Lawyers for Animals, an organisation dedicated to improving the welfare of animals through education and law, and Right Now, an independent not-for-profit mediation organisation focusing on human rights issues in Australia.

**DANNY BUTT (DIRECTOR)** is Senior Lecturer in Interdisciplinary Practice at Victorian College of the Arts, University of Melbourne, where he is also Graduate Research Convenor for Design and Social Practice. His book *Artistic Research in the Future Academy* was published by Intellect/ University of Chicago Press in 2017, and he is on the Editorial Board of the *Journal for Artistic Research*.

**JENNIFER BARRY (DIRECTOR)** is a creative professional with over 25 years' experience leading arts organisations, managing creative projects, devising public programs, and producing the work of artists, nationally and internationally. She has held a range of leadership positions including Footscray Community Arts Centre (Director/CEO), Shunpike (Executive Director /USA), Chunky Move (Executive Producer/Co-CEO), Federation Square (Manager, Public Programs), the Australian Institute of Arts Management (Executive Director), and the Arts Management Advisory Group of Victoria (Executive Director).

As a consultant and project manager, she has worked with all levels of government, and numerous organisations, undertaking strategic planning, conducting stakeholder engagement, and managing business development initiatives. Clients have included the Australia Council for the Arts, Arts Victoria (now Creative Victoria), the City of Melbourne, the Australian Art Orchestra, the Australian Network for Art and Technology, and the Royal Children's Hospital, among many others. Jennifer has served on numerous not-for-profit boards and advisory committees.

DAVID CHESWORTH (DIRECTOR) is an artist and composer, known for his experimental, and at times minimalist music, who has worked with electronics, contemporary ensembles, film, theatre, and experimental opera. Together with Sonia Leber, David has created installation artworks using sound, video, architecture and public participation. Exhibitions include '56th Venice Biennale (2015), '19th Biennale of Sydney (2014), and Melbourne Now, National Gallery of Victoria, Melbourne (2013-14). Festivals featuring Chesworth's music and sound works include Ars Electronica; Festival D'Automne de Paris; Bang on a Can Marathon, New York, Biennale of Sydney; Adelaide and Melbourne Festivals; and MONA FOMA. Early in his career he was co-founder of post-punk band Essendon Airport and for five years was coordinator of the Clifton Hill Community Music Centre, Melbourne. David is a Vice-Chancellor's Postdoctoral Fellow at RMIT University, Melbourne, researching auditory archives.

CAT HOPE (DIRECTOR) is a researcher, composer, performer, songwriter, and noise artist. She is a flautist and experimental bassist who plays as a soloist and as part of other groups. She is the director of and performer in Decibel: a group focused on Australian repertoire, the nexus of electronic and acoustic instruments and graphic score realisations. In 2011 and 2014, Cat won the APRA|AMC Award for Excellence in Experimental Music, and for 2014 she was resident at the Peggy Glanville Hicks composers house, and is a Civitella Ranieri and Churchill Fellow. She is co-author of Digital Art – An Introduction to New Media (Bloomsbury) and Professor of Music at Monash University.

MONICA LIM (DIRECTOR) is a Melbourne-based pianist and composer of classical contemporary and experimental music. Born in Malaysia and then migrating to Australia in her teens, Monica initially practiced as a Tax Consultant for Deloitte Touche Tohmatsu, before pursuing her own interests in business and the arts. She has produced work for theatre, contemporary dance, installations, and film, as well as solo and ensemble instrumental pieces. She is interested in new cross-disciplinary genres and forms as well as combinations of new technology with music. Monica is currently undertaking a PhD at the Faculty of Fine Arts and Music, University of Melbourne in interactive technology, AI and gesture-led composition. Monica is co-founder of Project Eleven, a philanthropic initiative which supports the contemporary arts and serves on the boards of the Melbourne Recital Centre, the Substation and Liquid Architecture as well as the Member's Council for Musica Viva.

NARETHA WILLIAMS (DIRECTOR) is an accomplished practitioner in the Australian creative industries sector. An established artist and music producer, she is a seasoned industry professional with extensive experience across a dynamic range of appointments. Naretha has worked with leading Australian companies and First Nations initiatives, flagship festivals and events, has toured internationally and won several awards. Credits include: St Kilda Festival, Bless Your Blak Arts Festival, Australasian World Music Expo, International Symposium on Electronic Art, Yirramboi First Nations Arts Festival, Science Gallery London, Chunky Move, Performance Space New York, The Melba Spiegelent, Melbourne Town Hall Grand Organ, Sydney Myer Music Bowl, Sydney Dance Company, and Melbourne's Flash Forward.

## STAFF

GEORGIA HUTCHISON (EXECUTIVE DIRECTOR / CEO) is a cultural development practitioner and arts executive in Naarm/Melbourne, working with Liquid Architecture since 2017. Her practice as an artist, educator, organiser, and strategist crosses contemporary art, music, design and social justice. Previous to contributing to LA, she has independently worked with partners including Asialink Arts, National Association for the Visual Arts, MONA, RMIT University, U-P, Molonglo Group amongst community-led projects.

LIANG LUSCOMBE (EDITOR) is a writer, editor, and visual artist. She has contributed essays and reviews for numerous publications and cultural institutions such as Artlink, Raven, Discipline, un Magazine, Art Collector Magazine, Runaway, West Space Journal and Monash University Museum of Art. She has held editorial positions at contemporary art publications such as un Magazine, DAS SUPER PAPER and is currently the editor for Liquid Architecture's journal Disclaimer.

DEBRIS FACILITY (CREATIVE PRODUCER) is a Naarm-based, queer body corporate founded in 2015. As an artistic/corporate entity whose activities often parody and parasite processes of neoliberal identity construction and industrial commodification, they produce wearable works, installations, and performances that respond to specific contexts. They extend their pedagogical work through contracts with Liquid Architecture and Victorian College of the Arts. They have exhibited and produced works in local, national, and international contexts, in galleries, performance spaces, publications and others. Their work is held in numerous private collections and landfill.

ROHAN REBEIRO (CREATIVE PRODUCER) is a musician and organiser from Melbourne, whose work is grounded in the idea of rhythm as a temporal art form to investigate ideas of cause and effect, variation, acceptance, spiritual expressionism, and deep listening. Using an arsenal of acoustic instruments, percussion/objects, and electronic sound, Rebeiro creates unique works that are simultaneously improvisational and compositional.







## POSITION DESCRIPTION

The Liquid Architecture Board is inviting a new Chair: to listen forward, sound out, and evolve our organisation together to meet the future needs of artists, stakeholders, and communities. At the beginning of a new cycle, the upcoming period involves the search for a new Artistic Director, and the development of a refreshed Strategic Plan, including greater responsiveness to First Peoples sovereignty in its governance structure.

The Board welcomes contributions to build on a successful period of expanded practice under the artistic leadership of Joel Stern (2013–22) and Danni Zuvela (2013–17) and Executive Direction of Georgia Hutchison (2017–), led by Interim Chair Andy Miller, and alumni Jennifer Barry, Kelli Alred and Michael Graeve.

The Chair will, in conjunction with the Vice Chair, lead the Board of Directors in setting and evaluating the strategic direction of Liquid Architecture so that it fulfils its vision of being Australia's most adventurous, rigorous, and relevant organisation dedicated to the art of sound and listening.

Together with the Executive Director, the Chair will maintain and develop relationships with a range of communities including artists, peer organisations, funders, partners, and government bodies. The Chair will lead a culture of experimentation, collaboration, and commitment to fostering diverse perspectives.

Our commitment is to experimentation, not as a genre, but as an ethic shared across cultures, artforms, and contexts; a modality that reflects the intersectionality of our community (artists, audiences, stakeholders) and their experiences, needs, and desires.

First Peoples, people with disability, people from culturally and linguistically diverse backgrounds, and people of gender and sexual diversity, are strongly encouraged to apply.

# POSITION DESCRIPTION

## REPORTING TO

The Board, Liquid Architecture Sound Inc

## WORKING WITH

Liquid Architecture Board and Director/s,  
key stakeholders and partners

## POSITION TYPE

All Liquid Architecture Board roles are voluntary,  
in keeping with industry practice and our values

## TERM

5 year term

## RESPONSIBILITIES

- Leading the Board of Directors, including fostering appropriate working teams on the Board, and undertaking communications on behalf of the Board in collaboration with the Executive Director.
- Guiding the development of a strategic plan for the upcoming cycle.
- Leading a working group of directors on the appointment of a new Artistic Director.
- Working collaboratively with the Executive Director and Artistic Director, developing relationships and alliances with organisations and individuals in the artistic sector.
- Working with the board to maintain effective risk management processes.

## SKILLS & EXPERIENCE

- Executive leadership experience within the arts sector including experience working with not-for-profit organisations.
- High level relationship and partnership management skills.
- Commitment to and participation in experimental artistic practice, particularly with a sound component.
- Understanding of community engagement and artistic development processes in the arts sector
- Experience in overseeing business and financial models in the arts sector.

## EXPRESSIONS OF INTEREST

If you have further questions about this opportunity, please write to Executive Director, Georgia Hutchison to arrange a conversation with a representative of the Board.

Expressions of Interest are due 12pm on Monday 2 May 2022. Please prepare a written EOI of no more than two pages, attach your CV, and send to [georgia@liquidarchitecture.org.au](mailto:georgia@liquidarchitecture.org.au).

While all EOIs will be acknowledged by email, only shortlisted candidates will be contacted. We appreciate your patience during this time.

If shortlisted, we will contact you to outline anything that you may need to prepare, and request your accessibility requirements and preferred pronouns. Interviews will take place in mid-May on a date to be confirmed, either face-to-face or by video call.

Thank you for taking the time to consider this opportunity. All candidates will be advised of the outcome of the process in due course.

### CONTACT

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