

Ashley Dyer is a respected performance maker and producer living in Melbourne. His interdisciplinary practice extends across more traditional art forms, often integrating tools from dance, new music, visual art, performance, and installation to create work that is difficult to classify within one artistic frame. His successes break new ground, are unconventional, often experiential, transdisciplinary.

Recently, his practice has become explicitly political and socially engaged. Between 2014 and 2017 he created two ongoing projects with some of the most marginalized people in the world: former and currently serving criminal offenders (JR Brennan's *The Chat*, in Australia) and victims of human trafficking (*SK!N*, in Malaysia). Both works attempt the difficult task of balancing meaningful social outcomes with vanguard artistic processes/forms.

Many of Ashley's other significant works have started with ephemeral mediums/materials: falling objects, smoke and vibration. With them he created a series of standalone works - performance images, and inventions - that revealed the most beautiful or terrifying aspects of each phenomena. Then, in each case, the multiple outcomes came together to create a large scale, installed, performance: *And then something fell on my head...* (falling objects) was presented at the Next Wave Festival 2010; *Life Support* (smoke) at Dance Massive 2013; and *Tremor* (vibration) at Arts House 2016 to considerable plaudits.

Other notable work includes Jordana Maisie's *Close Encounters* a large scale, 100 thousand dollar, interactive installation - spaceship - created for Splendour in the Grass that toured to Melbourne's Federation Square and a series of political performances in public space and galleries about the Choreography of Crowd Control with visual artists Amy Spiers and Catherine Ryan presented at the Festival of Live Art (VIC), PICA (WA), Salamanca Arts Centre (TAS).

He has received a number of invitations from international arts organisations to be an artist in residence, exchange practice and/or facilitate workshops. These include: Avignon Festival (France), Le Triangle Arts Centre (France), Musiek Theater Transparant (Belgium), Skogen (Sweden), Studio Matejka at The Grotowski Institute (Poland), The Centre for Performance Research (Wales), Damansara Performing Arts Centre and Rimbun Dahan (Malaysia). His work has been nominated for several Greenroom (VIC) and Boh Cameronian (Malaysia) Awards. In 2013, he received a Creative Australia, Early Career Fellowship from the Australia Council for the Arts.

From his beginnings as an artist he has carved his own pathway by approaching and paying established artists in diverse fields to teach, train and/or mentor him. This happened, whilst he simultaneously studied a theory based degree in Performance Studies at Sydney University, graduating in 2007 with Honours First Class. (see CV).

Throughout, he has consistently supported his peers through producing and curation, initiating new contexts for others to thrive. Between 2008 and 2011, with artist run initiative Quarterbred (NSW), he supported close to 200 interdisciplinary artists to produce and/or present work. This led to him co-founding, co-curating and program managing Tiny Stadiums Festival in its first two years (2009 and 2010). In 2010, Tiny Stadiums was shortlisted for a Sydney, Music, Art and Culture (SMAC) award and Quarterbred was selected, by Creative Sydney, as one of Sydney's top 100 creative catalysts.

As an Associate Producer Next Wave Festival 2012, he managed and mentored 11 artists/groups with 10 going on to re-present nationally or internationally and 7 being nominated for local or international awards. He was a co-facilitator of the National Dance Forum 2015 and a member of Arts House's artistic and venue committees between 2012 and 2015. He currently works as Program Producer at Dancehouse, where he manages all their programs including the Keir Choreographic Award and Dance Massive.