

## OVERVIEW

Dr Sumugan Sivanesan is an anti-disciplinarian writer, artistic-researcher and educator. He completed a Doctorate of Creative Arts at the Transforming Cultures Research Centre, University of Technology Sydney in 2014. His research interests include: Contemporary Art and Activism, Critical Race Media Theory, Multispecies Politics and Ethics, Queer Theory and Tamil Studies.

In November 2018 Sumugan will be in residence at LABxS Santos, Brazil to initiate an artistic-infrastructural research project, *Almoço Contra o Trabalho (Lunch Against Work)*, structured around a series of plant-based meals.

Between May and June 2018 Sumugan founded *The T. Rudzinskaitė Memorial Amateur Lichenologists Society* with artist and writer Tessa Zettel whilst in residence at Nida Art Colony, Lithuania: [www.planbienen.net/Nida2018/](http://www.planbienen.net/Nida2018/)

In June 2016 he completed a six month residency at the Institute for English and American Studies (Cultural Studies), University of Potsdam supported by the German Academic Exchange Service (DAAD, 2015) to research 'Urban Eco-politics of the Anthropocene': [www.shadowofthefuture.org](http://www.shadowofthefuture.org)

Late in 2014 he undertook a two month residency with the Faculty of Arts, University of Peradeniya, funded by the Australia Council for the Arts Literature (2014) and Arts NSW (2014). Here he initiated a critical writing and micro-publishing project, *Theoretically Tamil*: [www.theoreticallytamil.net](http://www.theoreticallytamil.net)

Sumugan has produced performances, screenings, events and exhibitions at: BE.BOP 2018: Black Europe Body Politics, Maxim Gorki Theatre (Berlin, 2018), Art Laboratory Berlin (2015), ZK/U Centre for Art and Urbanistics, Berlin (2015, 2014), Perth Institute of Contemporary Arts (2014), The Reading Room (Bangkok 2013), Performance Space (Sydney 2013), Yautepec Gallery (Mexico City 2011) and 4A Centre for Contemporary Asian Art (Sydney 2011, 2010) among others. He was a core member of the experimental documentary collective *theweathergroup\_U* who formed for the Biennale of Sydney 2008. He was active with media/art gang *boat-people.org* who engaged publics in issues of borders, race and nationalism in Australia between 2002 and 2014.

## GRANTS

Create NSW (2017), Australia Council for the Arts Literature (2014), Australia Council for the Arts Emerging and Experimental Arts (2013), Arts NSW (2014, 2010), National Association for Visual Arts (2015, 2013, 2012), Australia Council for the Arts Music Board (2008, 2005) among others. He was a finalist for the Helen Lempriere Travelling Art Exhibition in 2010. He received an Australian Postgraduate Award to undertake his doctorate.

## PUBLICATIONS ACADEMIC

'Alex & I: Narrative and network resistance.' *Social Identities*, August 2018. <https://doi.org/10.1080/13504630.2018.1514161>

'Eco-politics, for teh Lulz: Transmedia Civil Disobedience in the Age of Fossil-Fuelled Information Capitalism', *Critical Habitations*, November 2016. <https://criticalhabitations.wordpress.com/debate/pluralising-practices/sumugan-sivanesan-ecopolitics-for-teh-lulz-transmedia-civil-disobedience-in-the-age-of-fossil-fuelled-information-capitalism/>

'Movements of Minorities: AusLankan Struggles for Transnational Justice', *PORTAL: Journal of Multidisciplinary International Studies*, vol. 13 no. 2, July 2016. <http://dx.doi.org/10.5130/portal.v13i2.4477>

'Alex & I: Against Indifference', *Cosmopolitan Civil Societies: An Interdisciplinary Journal*, vol 8. no. 1, March 2016. <http://dx.doi.org/10.5130/ccs.v8i1.4715>

'Plan Bienen: Sharing (in) the more-than-human city', (with Tessa Zettel) *A Peer Review Journal About: Excessive Research*, vol. 5, iss. 1, February 2016. [http://www.aprja.net/?page\\_id=2804](http://www.aprja.net/?page_id=2804)

'Sovereign (dis)embodiments: popular politics in the aftermath of the war in Sri Lanka', (book chapter) In: *Western Australia and the Indian Ocean, Studies in Western Australian History*, Centre for Western Australian History, The University of Western Australia, August 2014.

'Alex & I: In proximity to the Other of politics', *Law Text Culture: Re-Orientating Hospitality, Re-Orientating Law*, vol. 17 iss. 1, February 2014. <http://ro.uow.edu.au/ltc/vol17/iss1/7>

## PUBLICATIONS SELECT ARTS &amp; CULTURE

'Eine Frage schwarzer Liquidität (A Question of Black Liquidity)', *Springerin: Originalcopy*, April 2018.

'Escaping the Arts of Governing: Notes on Jonas Staal's PhD Defense', *Temporary Art Review*, 7 March 2018. <http://temporaryartreview.com/escaping-the-arts-of-governing-notes-on-jonas-staals-phd-defense/>

'Queering and Quaring Virtual Space', *Runway: Space*, iss. 35, December 2017. <http://runway.org.au/queering-and-quaring-virtual-space/>

'08: Art Object as Counter-fetish in Otobong Nkanga's *Carved To Flow*, Documenta 14', *Runway Conversations*, 15 August 2017. <http://conversations.runway.org.au/conversations/o-8-art-object-counter-fetish-otobong-nkanga-carved-flow-documenta-14/>

'Mass Action Media: *Ende Gelände*, Break Free 2016', *un Magazine*, iss. 10.2, October 2016. <http://unprojects.org.au/magazine/issues/issue-10-2/mass-action-media/>

'Day 03: "Dear Refugee" – Responsibility', *Political: Learning from the Forum*, Campus in Camps BAK: basis voor actuele kunst, Wij Zijn Hier, Utrecht and Amsterdam, 2016, pp. 44–47.

'Still/Moving Pictures: A proposal for film', *Sequence*, iss. 4, Spring 2016.

'Institutional Reform: Art as Anti-Statecraft', *Runway: Ecologies*, iss. 30, March 2016. <http://runway.org.au/institutional-reform-art-as-anti-statecraft/>

## SELECT ARTWORKS

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| 2018 | <p><i>Going Under</i><br/>Storytelling performance</p> <p><i>The 2086 T. Rudzinskaitė Memorial Amateur Lichenologists Society Annual Field Trip and Picnic</i> (with Tessa Zettel)<br/>Performative picnic<br/><a href="http://www.planbienen.net/Nida2018/">http://www.planbienen.net/Nida2018/</a></p> | <p>Told under the guise of various 'recent European' characters, <i>Going Under</i> describes a near future 'tropical Berlin' after planetary sea level rises. <i>BE.BOP 2018: Coalitions Facing White Innocence</i>, Maxim Gorke Theatre, Berlin. Curator: Alanna Lockward</p> <p>An SF-storytelling-political-therapy-picnic bringing to light the work of 'Lithuania's only female amateur lichenologist', Teklė Rudzinskaitė on the biocultural landscape of the Curonian Spit. Nida Art Colony's 76th Inter-format Symposium <i>On Rites &amp; Terrabytes</i>. Curators: Vytautas Michelkevicius and Andrew Gryf Paterson</p> |
| 2017 | <p><i>Alex &amp; I: Moving Pictures</i><br/>Video essay (12:21 mins)<br/><a href="https://vimeo.com/184811567">https://vimeo.com/184811567</a></p>   | <p>A video essay discussing the circulation of images of Tamil refugee and media figure, Sanjeev 'Alex' Kuhendrarajah included in <i>SAVAC: Monitor 12</i>, Images Festival Toronto. Curators: Oliver Husain, Otty Widasari and Yuki Aditya; <i>Strangeness, Betweenness, and the Cosmopolitan Imagination</i>, Royal Holloway, University of London. Curator: Laura McLean</p>  |
| 2016 | <p><i>Theoretically Tamil, Shadow of the Future, Plan Bienen.</i><br/>Publications/installation</p> <p><i>Plan Bienen: Stadt Imkerei Austausch</i> (with Tessa Zettel)<br/>Installation</p>  | <p>A selection of 'zines curated into the exhibition, <del><i>The Secret Encounters of Kusama Kalthoumi</i></del>, conceptualised as a temporary 'unavowable community.' Oqbo: space for image word sound, Berlin. Curators: Jayce Salloum and Mireille Kassar.</p> <p><i>Notgeld</i> and other paraphernalia from our Berlin honey-exchange network featured in the exhibition and postcard project, <i>Animaladies</i> accompanying the Human Animal Research Network conference at the University of Sydney. Curators: Madeleine Boyd, Melissa Boyde and Yvette Watt. Interlude Gallery Sydney.</p>                             |
| 2015 | <p><i>Plan Bienen: Statements of Profit and Loss / Rates of Exchange, a discursive Sonntagsbrunch</i> (with Tessa Zettel)<br/>Exhibition and event</p>   | <p>An exhibition of research materials and limited edition risograph-printed <i>notgeld</i>, or emergency money, documenting non-monetary exchanges between local bees, beekeepers and community members. The exhibition concluded with a discursive meal and collective mapping event. Art Laboratory Berlin. Directors: Regine Rapp and Christian de Lutz</p>  |