

A

2016

H

Arts House

Season 2

2

S



# 2

# Message from the City of Melbourne

Bringing together a dynamic program of cutting-edge performances, Arts House Season Two 2016 is sure to captivate and challenge audiences.

The City of Melbourne's Arts House is one of Australia's most exciting developers and presenters of art. For more than ten years, Arts House has been an essential part of our cultural fabric, making a significant contribution to Melbourne's status as one of the world's great arts cities. Arts House supports artists along the entire journey of artistic creation, from great ideas and development to premiere seasons. It ensures emerging voices are both supported and heard.

Season Two comprises nine main stage works, including ongoing partnerships with Melbourne Fringe in September and Melbourne Festival in October. Partnerships are an

important component of Arts House. By creating program opportunities with a range of organisations and the independent arts sector, Arts House ensures our thriving creative industry goes from strength to strength.

This year, Arts House also engaged artists on Future Melbourne 2026, a project that invites the community to share their big ideas on our city's future. Following an extensive consultation, community feedback has cemented Arts House's vital role as a connector between artists, the community and our city.

Season Two presents an outstanding program of performances, one that's sure to entertain, inspire and surprise.

**Ben Rimmer**  
CEO  
City of Melbourne

6 –	Introduction Season 2	24 –	Imagined Touch: the deafblind live art experience Jodee Mundy Collaborations	42 –	Tremor Ashley Dyer
8 –	2016 Victorian Theatre Forum: New Potential & Adaptive Resilience Theatre Network Australia	26 –	Dancing with Joy Division Interview	44 –	Permission to Speak Chamber Made Opera
10 –	The Chat J R Brennan	28 –	Kids vs Art A podcast series Field Theory	46 –	Summertime Party
12 –	Crime & Punishment	30 –	Melbourne Fringe at Arts House	50 –	The Listening Room
14 –	Dishing Out Justice Interview	32 –	Thank You For Coming: Attendance Faye Driscoll	54 –	Arts House Interactive
20 –	RIMA SQUIDSILO	36 –	The Secret Noise Ensemble Offspring	55 –	Artists in Residence
22 –	Two Jews walk into a theatre... Brian Lipson & Gideon Obarzanek	38 –	Anicca Matthias Schack- Arnott Speak Percussion	56 –	Arts House Develops
		40 –	Kids Speak Interview	58 –	Project Supporters
				60 –	Venues & Access Bookings
				62 –	Season 2 Calendar

## Season 2

J R Brennan, *The Chat*. Image: Kasia Sykus



In the making of art we grapple with our failings and passions, our shared and often abominable histories, and celebrate the new ways of being and looking that emerge – a source of hope and possibility.

J R Brennan's *The Chat* invites us to scrutinise our dubious morality and ethics as we make judgements on the crimes and punishments of others, while SQUIDSILO's *RIMA* re-frames the abject facts behind the effects of solitary confinement and isolation. Gideon Obarzanek and Brian Lipson, in *Two Jews walk into a theatre...*, become their fathers and plunge us into the trauma of post-Holocaust politics and the intricacies and complexities of father-son relationships. And in September, Jodee Mundy's extraordinary *Imagined Touch: the deafblind live art experience*, immerses us in a world of altered sight, sound and senses.

And in the midst of it all I guarantee you will laugh.

Spring is festival time, when we all come out to play... this year, as we invite Melbourne Fringe to take over every nook and cranny of Arts House, we're partnering with Field Theory in *Kids vs Art*, a radio program in which kids tell us what they really think about contemporary art. In partnership with Melbourne Festival we present two wild child's of experimental performance: Sydney's Ensemble Offspring

excavate hidden and forbidden music in *The Secret Noise*; while New York choreographer Faye Driscoll exuberantly invites us to remake ourselves, and the work, in *Thank You For Coming: Attendance*.

And as the summer begins we focus on our capacity to listen with three transdisciplinary works – Matthias Schack-Arnott's *Anicca*; Ashley Dyer's *Tremor*; and Chamber Made Opera's *Permission to Speak* – that enrich and re-texture our aural and physical landscapes. We launch The Listening Room – a newly curated space and archive at Arts House designed for immersive listening of audio-driven works made by Arts House artists past and present. We welcome the inaugural Listening Room Artists in Residence, Madeleine Flynn and Tim Humphrey, as they consider imagined futures and what they might sound like.

Before we head off to Natimuk with 20 artists for the *Time\_Place\_Space: Nomad* travelling laboratory, we open our doors to young and old with Summertime Party – a major artistic celebration for, and of, the Arts House community.

Turn up, turn on, or tune in. We invite you to join us in imagining the future.

**Angharad Wynne-Jones**  
Artistic Director

13 July

# 2016 Victorian Theatre Forum: New Potential & Adaptive Resilience Theatre Network Australia

Image: Hannah Bailey



Limited places  
Registration open to  
TNA members only

Visit [tnv.net.au](http://tnv.net.au) for full  
program details

Value. Place. Practice. Diversity. Environment.  
Technology. When our world shifts, how do we  
remain healthy and strong?

The seventh annual Victorian Theatre Forum  
explores ways to continue making art in a  
troubled climate. Join us for a day of discussion,  
interrogation, reflection and planning as we work  
to develop adaptive resilience and uncover new  
potential – both as individuals and as a sector.

As the Australian cultural map continues to be  
redrawn, it's crucial that we stay connected,  
find new models and devise new practices.  
Featuring keynote addresses, breakout sessions,  
networking activities and sector updates, the  
2016 Victorian Theatre Forum will help ensure our  
industry is ready to embrace the changing role  
of culture, both locally and globally.





Image: Bryony Jackson

27 – 31 July

# The Chat

## J R Brennan

**Concept:**

**J R Brennan**

**Co-Creators:**

**J R Brennan &**

**David Woods**

**Collaborator:**

**Ashley Dyer**

**Performers:**

**Nick Apostolidis, Arthur**

**Bolkas, J R Brennan,**

**Ashley Dyer, Tye Luke,**

**Nick Maltzahn, John**

**Tjepkema & David Woods**

**Lighting Design:**

**Jennifer Hector**

**Media & System Design:**

**Alex Davies & Nick Roux**

**Wed 27 – Sun 31 July**

**Wed – Fri 7.30pm, Sat 2pm &**

**7.30pm, Sun 5pm**

**90 mins**

**Post-show Q&A:**

**Thu 28 July**

**Warnings:**

**Adult concepts, coarse**

**language, flashing images,**

**loud music & violence**

Devised by both artists and former prisoners, *The Chat* takes a dark and humorous look at the criminal justice system.

Led by theatre maker and former parole officer, J R Brennan, with writer-performer David Woods (Ridiculusmus), *The Chat* is an administrative nightmare of comic proportions where offenders become parole officers, actors become criminals, and the parole board is played by you, the audience. How and when should crimes be forgiven? Who gets to decide? What happens if they get it wrong?

Against the steely beauty of a heavily surveilled interview room, former prisoners share the stage with performers J R Brennan, David Woods and Ashley Dyer to build a new world order for 'justice arts' – a world of crime stories, interpretive dance and bleak, possibly horrific comedy.

Radically disruptive, *The Chat* transforms the theatre into a tense and liminal space where offenders stand on the brink of freedom, taboos unravel, and all of us are put on trial.

30 July

# Crime & Punishment

Presented in partnership with  
The Wheeler Centre

Image: Kasia Sykus



Sat 30 July  
4.30pm  
60 mins

*“The question is, am I a monster, or am I myself a victim? And what if I am a victim?”*  
One hundred and fifty years since Dostoevsky’s masterpiece, *Crime and Punishment*, we’ll be talking about our enduring obsessions with transgression, retribution and justice. What purpose does punishment play in society? Is punishment good for you? And what is the connection between punishment, justice, catharsis and redemption?

The answers to these questions depend on who you ask. Facilitator Madeleine Morris will be joined by former Pentridge Prison chaplain

Peter Norden, female inmate advocate Debbie Kilroy, actor Uncle Jack Charles and theatre maker J R Brennan. Brennan’s work, *The Chat*, is co-devised by artists and ex-offenders and is showing at Arts House in July.

For this *Insight*-style forum, we’ll also hear from a range of other guests who are invested in these issues, from ex-offenders to criminologists to prison officers to dominatrixes to risk managers.

Themes of crime and punishment have preoccupied Australians since 1788. Join us for a vigorous discussion of deeds and deserts.



# Dishing Out Justice

Artist and creator of *Imagined Touch* Jodee Mundy spoke with JR Brennan about his production *The Chat*, the universality of being put on trial and the ethics of representing criminality on stage.

**How did you all meet and what has come from this collaboration?**

Since 2014, Ashley Dyer and I have run a number of performance workshops for people living in Melbourne who have been convicted of crimes. These have been attended by 30 people with diverse offending histories and backgrounds, both in custody and living in the community.

The artistic team includes people who have attended these workshops as well as David Woods, Ashley and myself. As a group we have been working together since late 2014, and are joined this year by a number of the men who attended our workshops in 2016.

The work also includes ongoing conversations with leading criminologists and a range of professionals working in offender support organisations from Sydney and Melbourne.

What began as a fictional exploration of a utopian parole system has yielded some fascinating possibilities which we continue to pursue in both artistic and criminal justice

contexts. This year, we worked with Dr Anna Eriksson from Monash University's Criminology Department, and have begun exploring future research collaborations between our work, academia and criminal justice institutions, with the aim of humanising our practices of punishment.

We continue to pursue an artistic model that is able to respond to and reflect the desires of all involved while also having a stab at enriching the discourse around criminal justice.

**"All of us are put on trial." What is the universal meaning around this for us to consider?**

It's a provocation designed to trigger reflection. Culpability. Responsibility.

In this work the provocation is to reacquaint people with the reality of crime and punishment. To ignite a sense of possibility and compassion. The context is both utopian and dystopian. The idea is to compel the viewer to consider what is an appropriate response to crime, to reflect on current systems and imagine possible futures.

It's an important time for criminal justice. Our increased exposure to the challenges of criminal justice offers us a valuable forum to explore and improve how we want to deal with those who transgress and harm. Like our troubled environment, the crisis of justice could really corner us into a position of existential reflection and hopefully action!

We are becoming more aware of the limits of our existing approaches to dealing with crime, of how our criminal justice systems are often not addressing the underlying issues that lead to crime. In fact, we now know that in some cases they are compounding the problem. The fact that the most likely predictor of going to prison is having already been to prison should stop us in our tracks. In fact it has not, and prison populations are growing, despite, in some cases, the lowering of crime rates.

So, currently we are all on trial. You could say we have become disembodied from our own sense of justice. We have, over time, given our criminal justice systems the mandate to remove risks from our communities, and as a result we have distanced ourselves from the impacts this has on individuals affected by crime, on our communities and on ourselves.

I think there is a good argument for reintegrating ourselves with the often confronting reality of our own justice systems. It is on our behalf that people are arrested, charged, placed in prison and criminalised. Each individual comes from and, in the vast majority of cases, will return to our communities. And now we know that prison can often do more harm than good, not only to people convicted of crime but to all of us, it is surely time to begin the slow and arduous task of adjusting our strategies. If not now, then when?

**You are an artist and a parole officer. What knowledge does this bring to the art you are creating?**

If someone can better appreciate the complex

task of administering justice, that's a good thing. It's a tough gig. The stakes are high. I have tried to let that intention be present in all aspects of the project without letting the flaws and failings of the system, its individuals, and the individuals it is managing, go unchallenged. Of course, all this happens amongst a group who has a lived experience of prison, so it's collectively explored.

There are some important difficulties embedded in any act of judgement. Decisions naturally involve moral and ethical dilemmas, vested or conflicting interests, the desire to get even. Unfortunately, we have farmed out these important decisions to our criminal justice systems, and are no longer required to sit at the table.

But despite this detachment, each of us remains responsible for bearing some part of the weight that comes with decisions of justice. Our justice systems should reflect our highest and most noble principles. At this point I think we are lapsing. In this project we take the view that each of us is capable of administering justice and that the act of flexing our individual and collective justice muscles does good.

**Concerning ethics and the representation of criminal offenders and prison culture portrayed in this work, what has been the journey for you all?**

The work does not rest on personal stories and anecdotes. It's a fictional world inhabited by people with lived experience of the world that is being represented. This required us to continually unravel the implications of agency and representation inside the work, without boring ourselves to death.

So, it has been a lived idea, which is carried along by specific working methodologies and guidelines, based on the principles of non-incrimination, care and humour.

Each performer has the freedom to explore this fictional world using as much or as little of



## Interview

“In this work the provocation is to reacquaint people with the reality of crime and punishment. To ignite a sense of possibility and compassion.”

—  
JR Brennan

themselves as they choose. This has allowed us to go deeply into the material while always having access to lines of retreat within the rehearsals and performances when needed. There have been tears, laughter and a number of farts. Establishing appropriate boundaries is something that has required a lot of attention. It's ongoing.

**What has been audience responses to this piece so far?**

Apart from a couple of former police officers from North America, the responses have been really encouraging. We've received a lot of laughs in performance. The seriousness of the material has made the laughs seem dangerous at times, which means it's also great entertainment.

It's an unusual form of performance that actively blurs fiction and reality, so we happily expect confusion, and worse. There's certainly been some of that, which we think is a good sign. Of course it's also a comic work, which means this plays into a thrilling tension for both audience and performer.

Most exciting for us though has been the responses to the work, where the audience

have stepped up during the performance and engaged with the characters in very real ways. There has been real investment by the audience in the characters and the difficulties they face. There seems to be a compulsion in some audience members to get involved, to help, to challenge. This, I think, indicates that there is a real and natural desire in people to take part in the decisions involved with criminal justice.

**What boundaries are you aiming to push within artistic practice and community collaboration?**

Traditionally, theatre made with people convicted of crime has often been defined by its ability to offer rehabilitation or therapeutic benefits for participants. The focus has been to create a performance that offers new perspectives on the complex task of administering justice, made in collaboration with people who have been convicted of crime along with leaders in criminal justice. Through mutual trusts and a focus on exploring the theatre work itself, the shared experience continues to challenge all of us.

## Interview

Image: Kasia Sykus







30 – 31 July

# RIMA SQUIDSILO

Performance, Text &  
Set Design:  
**Julie Vulcan**  
Sound & Programmer:  
**Ashley Scott**

**Sat 30 – Sun 31 July**  
1pm Sat – 12pm Sun  
23 hrs (in-person viewing  
during opening hours only,  
see website for details)  
**Artist Talk:**  
Sun 31 July 3pm  
**Warning:**  
Coarse language  
**Suitable for ages 11+**

*As you tap your message from the other side,  
I think this is the closest we will ever be, between  
us a wall a trillion skins thick.*

Technology, creative fiction and endurance performance are combined in *RIMA*, a 23-hour-long performance and digital media installation by SQUIDSILO. Inhabiting both the physical and virtual worlds, performer Julie Vulcan and media artist Ashley Scott explore strategies for survival by poetically re-framing the abject facts behind the effects of solitary confinement and isolation.

Confined to a 2 x 3 metre area, Vulcan's movements, alongside incremental environmental

changes, trigger sensors that in turn simultaneously dispatch a correlated text stream onto the wall and out to the twittersphere. Scott combines live and pre-recorded sound to at once accentuate time passing and disturb the space.

*RIMA* is a response to Vulcan's research into the psychological and physical effects of solitary confinement. The short missives of text build over 23 hours into a fictional narrative that hovers somewhere between an indistinct present and a speculative sci-fi future.

Follow the live stream via twitter @squidsilo or [squidsilo.net/rima3/](https://squidsilo.net/rima3/)



23 – 28 August

# Two Jews walk into a theatre... Brian Lipson & Gideon Obarzanek

Devised & Performed by:  
**Brian Lipson &  
Gideon Obarzanek**  
Directed by:  
**Lucy Guerin**  
Produced by:  
**Wendy Lasica**

**Tue 23 – Sun 28 August**  
Tue – Fri 7.30pm,  
Sat 2pm & 7.30pm, Sun 5pm  
70 mins  
**Post-show Q&A:**  
Thu 25 August

We think we know our parents. We sense their presence inside us – at times we're even shocked to hear their voices come out of our own mouths. Taking this idea literally, acclaimed director/performer Brian Lipson and choreographer/director Gideon Obarzanek present themselves as their fathers on stage. The result is funny, poignant and alarming.

It's probably a good thing that Zenek Obarzanek and Laurence Lipson never met in real life, but the fictional meeting of these two irascible

old men makes for entertaining and provocative theatre. Ranging from the domestic to the global, their disagreements and affinities are intense.

Directed by choreographer Lucy Guerin, *Two Jews walk into a theatre...* is a challenging departure for three of Melbourne's most adventurous and experienced performance makers. Deceptively simple, subtly affecting and packed with surprise, it portrays two fathers with all the intimacy, understanding and horror that only a son can supply.

Image: Sarah Walker



7 – 11 September

# Imagined Touch: the deafblind live art experience

## Jodee Mundy Collaborations

Image: Jeff Busby



Artistic Director:  
**Jodee Mundy**  
Performers, Collaborators  
& Consultants:  
**Heather Lawson &  
Michelle Stevens**  
Composition & Sound Design:  
**Madeleine Flynn & Tim  
Humphrey**  
Set, Light & Visual Design:  
**Jenny Hector**

Social Communications &  
Haptics Consultant:  
**Dennis Witcombe**  
Producer:  
**Stacey Baldwin**  
Performers/Interpreters:  
**Mark Sandon, Marc Ethan,  
Dennis Witcombe, Georgia  
Knight, David Pidd,  
Christopher Dunn**

**Wed 7 – Sun 11 September**  
Wed – 7pm  
Thu – Sat 6pm & 8pm  
Sun – 3pm & 5pm  
50 mins  
**Post-show Q&A:**  
Thu 8 September  
(following the 8pm show)  
**Suitable for ages 12+**

What's the world like without sight or sound?  
Extraordinary.

Featuring deafblind artists Heather Lawson and Michelle Stevens, *Imagined Touch* is a unique and immersive shared experience – a tactile and visceral step into each other's worlds, through live art, theatre and sensory performance.

Touch is the main way that deafblind people navigate, communicate and connect with others. Yet, in a society where touch is not encouraged,

deafblind people also grapple with universal questions of isolation, access and human connection. In *Imagined Touch*, altered and restricted light and sound, intensified touch and tactile communication reshape and transform the audience world. Experiencing the artists' stories and performance in a profoundly different sensory environment, participants literally meet Lawson and Stevens through an imagined touch of the senses – and leave with a new awareness of the other and themselves.

# Dancing with Joy Division

Image: Maria Baranova



Melbourne Festival Artistic Director Jonathan Holloway first saw New York-based choreographer Faye Driscoll's *Thank You For Coming: Attendance* in 2014. Two years later, the work will have its Australian premiere at Arts House in partnership with Melbourne Festival. Holloway caught up with the choreographer to discuss her influences, get her take on the current state of choreography, and to find out who she'd like have one last dance with.

**Faye, I saw the work you are bringing to the Festival in New York 18 months ago, and I was struck by the movement language and the stage composition, which seemed unlike anything else I am seeing at the moment. What are some of your more unexpected influences?**

Influence for me often comes after I have begun an action – I think of it like a sign-post or like an encouraging friend saying, “Yes Faye, keep going, you are not alone”. While making the section of *Attendance* where the performers enact multiple scenes in stop action, I discovered the Bill Viola film “The Greeting” where he slows down a simple greeting between 2 people so you see every little awkward shift between them. In watching that film, my intention to illuminate the ritual and labour of daily behavior was opened for me. Thank you Bill.

***Thank You For Coming: Attendance* is the first part of a trilogy, which hopefully we'll see in its entirety in Melbourne over the next few years. Now you've got us to the first part, do you know what you'll do with us over the next two?**

Yes! I hope so too. With Part 2 I want to create a story together with the audience, in order to simultaneously delight in and destroy our addiction to story. It will premiere in November 2016 at the Brooklyn Academy of Music. Part 3 will premiere in 2018 and I want to literally build a theatre with the audience. How I will do this is a great mystery, but I typically start with

impossible tasks and the effort and failure is the mother of invention.

**The audience are actively a part of, and engaged in, this show... have you seen different responses in different places?**

We have performed this work in Croatia, Argentina and France and all over the States. Each audience has been very different in tone and body language, but what has surprised me more than the difference, is how similar the response has been. I did not expect it, but I have witnessed a common craving to be a part of something. This is very moving and startling to me.

**What new ideas or movements do you see emerging in performance?**

Oh my, I am horrible at zooming out to say what I think is ‘happening now’! I think we humans are involved in a massive recycling project. We emerge from the DNA and ideas of those who came before us, and make new forms that are also always ancient forms.

**If today was your last, and you could see one live dance performance from any time, ever, what would you choose?**

Ian Curtis from Joy Division dancing in his bedroom.



15 September – 2 October

# Kids vs Art

## A podcast series

### Field Theory

Presented by Arts House &  
Melbourne Fringe

Image: Jason Maling



Directed by:  
Jackson Castiglione &  
Jason Maling

*'Does she actually have no knees?' Arlo, aged nine, after leaving a contemporary dance performance.*

Things gets real when a panel of 6 to 12 year olds take on the contemporary art world in a podcast series released as part of the 2016 Melbourne Fringe Festival.

Led by public art provocateurs Field Theory, the kids will host artist interviews, review Fringe shows and generally tell it like it is. Expect fresh perspectives, honest encounters and those moments of insight that only the young can offer.

Along the way, these budding critics will learn

skills in radio, digital content making, interviewing and reviewing through workshops at Arts House. Mentored by leading industry experts, they will visit artists' studios, talk shop with curators and directors, attend Melbourne Fringe events, and conduct vox pops in foyers throughout the Festival.

Audiences can listen to the resulting podcasts at Arts House for the duration of the Festival, or download them via the Arts House and Melbourne Fringe websites.

*Kids vs Art* cunningly disrupts our assumptions and pushes the boundaries between artist and audience, expert and critic.



15 September – 2 October

# Melbourne Fringe at Arts House

Arts lovers, adventure-seekers, disco dancers - this is where it all goes down. Fringe Hub at Arts House is the place to get that condensed and intense Melbourne Fringe feeling.

Home to two bars, the Festival Club, the Kids Club, and over 60 events, the Fringe Hub at Arts House is a bright and dazzling nerve centre of Fringe-tinged adventure.

The star of the show is the Hub's Festival Club. Open six nights a week, we invite you in for a

serious dose of Fringe. Featuring a big event every night, expect some serious dance floor action, spontaneous singing, strange performance art and cocktails to keep you up way past your bedtime.

Everyone's welcome and frankly, your festival experience won't be quite complete without it.

Full program announced 9 August 2016.  
Visit [melbournefringe.com.au](http://melbournefringe.com.au) for more details.





Presented by Arts House &  
Melbourne Festival

Image: Maria Baranova

7 – 10 October

# Thank You For Coming: Attendance Faye Driscoll

Concept & Direction:  
**Faye Driscoll**  
Choreography:  
**Faye Driscoll in  
collaboration with the  
performers**  
Performers:  
**Giulia Carotenuto,  
Sean Donovan, Alicia Ohs,  
Toni Melaas, Brandon  
Washington & Nikki  
Zialcita (original cast)**

Visual Design:  
**Nick Vaughan & Jake  
Margolin**  
Sound Design/Original  
Composition:  
**Michael Kiley**  
Lighting Design &  
Production Management:  
**Amanda K Ringger**  
Tour Manager/Stage  
Manager:  
**Alessandra Calabi**

Artistic Advisor:  
**Jesse Zaritt**  
Choreographic Assistant:  
**Nadia Tykulsker**  
Costume Construction  
& Alteration:  
**Sarah Thea Swafford**

**Fri 7 – Mon 10 October**  
Fri 7.30pm, Sat 2pm &  
7.30pm, Sun 5pm,  
Mon 6.30pm  
75 mins  
**Warning:**  
Performance may involve  
some standing or  
non-traditional seating

Brooklyn-based choreographer and director Faye Driscoll takes audiences on a joyous and intriguingly wild ride in *Attendance*, the first work from her three-part series *Thank You for Coming*.

Deceptively chaotic and spontaneous, Driscoll rigorously crafts a heightened exploration of how we experience ourselves in relationship to others. The charged rituals of social engagement are enacted and tweaked to excess by five virtuosic performers, who pass through ever-morphing states of physical entanglement and scenes of distorted familiarity, building new bodies, new stories, and new ways of being around a constantly constructed and re-imagined group experience.

Staged in the round, the lines between performer and spectator are softened until they feel their own culpability as co-creators, and disassemblers, of the performance. As audience and performers increasingly find themselves becoming one, a beautiful and chaotic shared identity emerges, culminating in a dynamic ritual of action and transformation.

The presentation of *Thank You for Coming: Attendance* continues Arts House's ongoing exchange program with New York's Performance Space 122.





14 – 15 October

# The Secret Noise Ensemble Offspring

Presented by Arts House &  
Melbourne Festival

Image: Heidrun Lohr



Concept & Composition:

**Damien Ricketson**

Director:

**Carlos Gomes**

Devising Performers:

**Narelle Benjamin** (dancer)

**Katherine Cogill** (dancer)

**Katia Molino** (actor)

**Jason Noble** (clarinet)

**Claire Edwardes**

(percussion/artistic director)

**Bree van Reyk** (percussion)

**Hamish Upton** (percussion)

**Fausto Brusamolino**

(lighting design)

**Fri 14 – Sat 15 October**

**Fri 7.30pm,**

**Sat 2pm & 7.30pm**

**75 mins**

Not all music was made for public consumption.

*The Secret Noise* takes you under the veil to explore the realm of secret music. From sacred forms of ceremonial music and legally extinguished compositions, to 'backmasking' (playing an LP backwards to reveal a subliminal, satanic message), private love songs, and the proliferation of personal music players, Ensemble Offspring poetically and playfully explore the threshold of music-making as a public and private exchange.

Staged throughout Arts House, audiences will be guided through, and seduced by, a series of surreal, intimate scenes that hover somewhere between music, dance and live installation.

Composer Damien Ricketson's striking, other-worldly soundscape, in which he combines traditional instruments with fantastical fricative objects and whirling devices of his own design, is beautifully realised by musicians alongside a cast of dancers and an actor.

A pioneering and genre-bending force in Australian new music, Sydney-based Ensemble Offspring's recent collaborators include fellow free radicals Mike Patton, Speak Percussion and composer-inventor Jon Rose. Virtuoso and visceral, *The Secret Noise* continues the ensemble's exploration into emerging music practices, inviting us in as voyeur and accomplice.



2 – 6 November

# Anicca

## Matthias Schack-Arnott

### Speak Percussion

Director, Composer &  
Performer:  
**Matthias Schack-Arnott**  
Performer:  
**Eugene Ughetti**  
Creative Engineering:  
**Richard Allen**

Video System:  
**Pete Brundle &  
James Sandri (PDA)**  
Production Manager &  
Lighting:  
**Richard Dinnen**  
(Megafun)  
Artist Interns:  
**Jonathan Griffiths &  
Hamish Upton**  
Producer:  
**Michaela Coventry**

**Wed 2 – Sun 6 November**  
Wed – Fri 7:30pm, Sat 2pm  
& 7:30pm, Sun 5pm  
45 mins  
**Post-show Q&A:**  
Thu 3 November  
Suitable for ages 10+

Acclaimed percussive artist, Matthias Schack-Arnott, returns to Arts House with a new work that aurally and kinetically explores cycles, orbits and the perception of time. Hypnotic and dreamlike, *Anicca* features a variable-speed rotating instrument created with engineer Richard Allen, augmented by a rotational lighting system and multi-channel audio.

*Anicca* – meaning ‘impermanence’ – is inspired by the relationship between the cyclic and

the transcendental in Hindu and Buddhist thought. Through interlocking musical gestures, performers Schack-Arnott and Eugene Ughetti play the instrument’s spinning, textured surface, creating timbral cannons, mechanical phasing effects and microtonal pitch cycles. The result is a shimmering reflection on impermanence, recurrence and perpetual motion. Dynamic, virtuosic and multisensory, *Anicca* is a percussion adventure with a musical vocabulary like nothing you’ve heard before.



# Kids Speak

Eleven-year-old cast member Isaac Maling sat down with Jackson Castiglione and Jason Maling (Field Theory) to get the low-down on their upcoming project for Melbourne Fringe, *Kids vs Art*.

Isaac: So guys, nice to have you here, it's very good. A very big privilege...We hear you guys have got this new thing called Kids vs Art, and I was just wondering if you guys could tell us a bit about that? What kids are you're doing it with and what art are you're reviewing?

Jason: Well, yeah, we're getting eight kids involved, primary school kids.

Isaac: Fantastic.

Isaac: How do you guys think the show's going to go? I mean, a lot of critics have been saying that Field Theory are not up to the job of be doing this, and it could have been lots of other people, but for some reason Fringe chose Field Theory?

Jackson: Well, I mean, I'm quite excited to try this experiment, and I think it does come down to a lot of the kids that are involved, and how they are able to articulate their experiences. And also...

Isaac: Because kids have very different views to adults...

Jason: Absolutely.

Isaac: ... so is that what you guys are trying to get at here?

Jackson: Well, I think we're kind of interested in that. We're also interested in how the kids are going to, yeah, going to think about the shows. And also how they're going to structure the podcasts we do. Like what segments they're going to come up with and stuff.

Isaac: Oh yeah. So kids have a mind that can go from one thing and then straight to a different thing, and off on a different tandem.

Jackson: Yes, indeed...

Isaac: Can you tell us a bit about the artists that you're getting involved in it? Getting involved with the kids...

Jackson: Well, basically the kids are going to choose that....

Isaac: Oh, okay.

Jackson: ... so once the Fringe announce their program, we're going to give eight of you guys a program, and you're going to look through it, see what you like, and ideally you're going to go on like an outing with a celebrity, so someone like John Safran or something will go along with you, and then afterwards you'll have either coffee and cake, or in your case Milo and biscuits.

Isaac: Gelato?

Jackson: Or Gelato, you hipster.

Jason: Well, what celebrity, if you could choose a celebrity, who would that be?

Jackson: A choice of anybody you could get to talk to in Melbourne. To go to a show with.

Jason: Anyone in Melbourne.

Isaac: What, in Melbourne?

Jason: In Melbourne.

Isaac: As in like, oh, The Listies (The List Operators).

Jackson: You can go bigger.

Isaac: Oh, okay...

Jason: I thought you meant, you said you wanted to go with Archie Thompson?

Isaac: Oh, footballers, are we allowed footballers?

Jackson: You're allowed anyone.

Jason: Anyone.

Isaac: Okay. Besart Berisha, who plays for Melbourne Victory, lives in Melbourne now, he's Albanian, and he's a really nice guy, but he can be a hot head on the pitch.

Jason: Well, how do you reckon they're going to respond to Fringe shows? What if they went to a show, and it was like contemporary dance, and they were all naked and covered in glitter? How is Besart Berisha going to cope?

Isaac: I don't know, but he'd be a cool guy to get along.

Jason: Oh, look, we want people to come along with you who are going to like talk to you about it in ways you've never thought of before.

Isaac: Okay.

Female: What about Waleed Aly?

Isaac: Oh, yes, that would be so great.

Jackson: Put him on the list.

Jason: Tell us about an experience where you saw a really unusual show. Just describe the situation.

Isaac: Oh my God. Okay, well, the weirdest show I've been to was by Lara Thompson...

Jackson: Thoms.

Isaac: Thoms, sorry, and it was...

Jackson: A [member] of Field Theory.

Isaac: And it was *MSG* something. *The Sacred MSG*.

Jason: *Ancient MSG*.

Isaac: Ok. And there was a naked guy with like white stuff all over him, and he was coming out, he was like "Urgh, urgh", and then there was like playing instruments, and it looked like they were all taking drugs and stuff, because they had like little sacks of white stuff.

Jason: And what do you think it was about?

Isaac: It was about *MSG* and how it can be so controlling of you, it's like an addictive thing, and you just saw more of it and more of it and more of it.

Jackson: *MSG*?

Isaac: Yeah.

Jackson: And did you like the show?

Isaac: I liked it, but it made me, yeah, I liked it, but it made me think a lot.

Jackson: What did you think about?

Isaac: Just think about how broad that kind of art can be, and how it can come in all sorts of different kinds of shapes and sizes.

16 – 20 November

# Tremor Ashley Dyer

Image: Trent Dyer



Lead Artist:

**Ashley Dyer**

Sound Designer:

**Nigel Brown**

Principal Dancer:

**Kristy Ayre**

Set Design:

**Jason Lehane**

Lighting Designer:

**Travis Hodgson**

Dancers:

**Nat Cursio & Jo White**

Production Manager:

**Govin Ruben**

Wireless System Design:

**Alisdair Macindoe**

Performers & Assistants:

**Lindsay Templeton &**

**James Hogan**

**Wed 16 – Sun 20 November**

Wed – Fri 7:30pm, Sat 2pm &

7:30pm, Sun 5pm

50 mins

**Post-show Q&A:**

Thu 17 November

**Warnings:**

Loud music, haze effects &

strobe lighting

*Tremor* brings together creator Ashley Dyer and diverse collaborators in an intense sonic/kinetic encounter. Sound creates movement, movement creates sound: when the resonant frequency of a thing, system, or even a person is reached, it sings in sympathy. When the amplitude is too great, it breaks.

*Tremor* is kinetic sculpture, musical instrument and dance performance combined: touch, vibration, perception and motion are at the core of the work. It's a seismic movement, a physical

manifestation of trauma, an attempt to heal. It's an overflow of pressure – on the body and on the planet.

Ashley Dyer (*Life Support*, 2013; *Nothing to See Here*, 2014) has gained a reputation for challenging, confronting and poetically intriguing works that merge the unexpected with unexpected beauty. *Tremor* promises a unique and idiosyncratic venture into the natural, the constructed, the individual and the environment, heard and felt through the whole body.



23 – 27 November

# Permission to Speak Chamber Made Opera

Text & Direction by:  
**Tamara Saulwick**  
Composed by:  
**Kate Neal**  
Sound Design by:  
**Jethro Woodward**

Lighting Design by:  
**Bosco Shaw**  
Costume Design by:  
**Marg Horwell**  
Performers:  
**Gian Slater, Georgie  
Darvidis, Josh Kyle &  
Edward Fairlie**

**Wed 23 – Sun 27 November**  
Wed – Thu 7:30pm, Fri 9pm,  
Sat 2pm & 7:30pm, Sun 5pm  
60 mins  
**Post-show Q&A:**  
Thu 24 November

Poised in the delicate space between concert and theatre, *Permission to Speak* explores the most universal of relationships - that of parent and child - as it exists and evolves through a lifetime. This first-time collaboration between director Tamara Saulwick (*Endings*) and composer Kate Neal (*Semaphore*) pairs contemporary performance with musical composition to construct a revealing portrait of that which is often left unsoken.

Musings, diatribes, recollections and hindsight find voice as four performer–vocalists are

fused in choral counterpoint with an assembly of pre-recorded voices, offering multiple perspectives on the contemporary experience of family. What would we say to those who brought us into the world? What will we say to those we leave behind?

Built from interviews with people of all ages, *Permission to Speak* interweaves the complexities, parallels and paradoxes of this dynamic relationship – manifested through the speaking, sounding, singing human voice.



3 December

# Summertime Party

Image: Theresa Harrison



Sat 3 December  
4pm – 10pm

Arts House flings open its doors for young and old, and invites you and the warm weather in to enjoy its Summertime Party. Part installation, part celebration, this free annual event features live music, delicious food, interactive workshops, games and performances from local artists.

Throughout the day, revellers will be able to experience *Bell Curve* – an immersive electro-acoustic performance work for massed independent bell players by Speak Percussion. As the day turns to night, put on your dancing shoes and enjoy an evening of DJs, food, art and celebration for all ages and inclinations.



## The Listening Room

Immerse yourself in Arts House's collection of audio-driven works in The Listening Room, a newly curated space housing a growing archive of sound art and audio works made by Arts House artists past and present, along with podcasts drawn from across our public program including show Q&As and Supper Club events.

The Listening Room will also be home to an artist in residence program that supports emerging and established artists working across the fields of sound art, composition, electronic music, sound innovation and audio-driven works.

Inaugural Artists in Residence Madeleine Flynn and Tim Humphrey will continue their development of *Bang, Crunch, Shriek and Whimper* – a series of investigations into the sound of existential risk. Working with Dr John Ash, a scientist specialising in Extreme Risk Environments, the project considers our imagined futures and what they may sound like.

*Join us for the launch of The Listening Room on Tuesday 15 November at 6pm. The launch will be followed by Critical Listening, a Supper Club dedicated to sound and audio artists.*

### The Listening Room Artists in Residence

Madeleine Flynn and Tim Humphrey are experimental artists, composers and performers who have worked together since 1993. Driven by a curiosity and questioning about listening in human culture, their inter-media works seek to evolve and engage with new processes and audiences. Awards include a Green Room Award for Excellence in Hybrid Arts, the Australian National AMC-APRA Award for Excellence in Experimental Music, and the Melbourne International Festival Award. The independent agility of their practice intertwines local, national and international relationships that intersect with industry, communities and sites, in ever-evolving forms.

Their work is documented at [www.madeleineandtim.net](http://www.madeleineandtim.net)

Image: Sam McGilp

## The Listening Room





# Why Does Listening Matter?

Our Listening Room Artists in Residence  
Madeleine Flynn and Tim Humphrey, explore  
why it's important to listen and what you  
might hear if you do.

*Listen: you are not yourself, you are crowds of others, you are as leaky a vessel as was ever made, you have spent vast amounts of your life as someone else, as people who died long ago, as people who never lived, as strangers you never met. The usual I we are given has all the tidy containment of the kind of character the realist novel specializes in and none of the porousness of our every waking moment, the loose threads, the strange dreams, the forgettings and mis-rememberings, the portions of a life lived through others' stories, the incoherence and inconsistency, the pantheon of dei ex machina and the companionability of ghosts. There are other ways of telling. Rebecca Solnit, The Faraway Nearby (Penguin, 2004)*

## Whose life is worth more?

The philosopher Judith Butler, in her study of the grievability of human lives<sup>1</sup>, argues that structures of power and influence in our society work to diminish or even deny the very humanity, and therefore validity of certain human lives, while according a full human status to others. That is, in the managed ideology of our culture, some people's lives are regarded as worth more than others.

## Why does the supermarket have a constructed playlist?

Let's elide Rebecca Solnit and Judith Butler to consider the provocation that the coded system that we recognise in the music and sound of our society, are central to the effort of managing contemporary reality. In other words, what if the sound that we experience in our culture, from the supermarket playlist through to the way that we ignore the sound of traffic is a soundtrack that is an important part of managing an ideology that values some people's lives more than others?

## Who frames our listening?

A management of contemporary reality that constructs an incomplete frame for recognising human life has implications for millions of people. For example, whether or not you will be bombed, allowed to drown, or condemned to an island concentration camp. We are not permitted in Australia to hear these people as human. They are just 'outside the frame'. This is indeed a serious issue, and part of the reason why working in culture, which includes working in sound culture, is a critical part of building a better society, or, at least questioning the normative frame, of the present one.

## Who rattles the frame?

Some artists deliberately articulate a lyric or rhythm that speaks to the humanity of people previously unheard. Others work to create new sounds, new interpretations, new structures, and promote an open hearing. In different ways, many contemporary artists promote the possibility for wider and more democratic frames for what may be heard. They work to unsettle the assumptions of what can be heard. Actually, this unsettling has been a core part of sonic production for a very long time, in part a response to changing contexts, new possibilities; the broader changes in society that are themselves unsettling.

## What is the sound of existential risk?

Our own project right at the moment is considering some of the newer kinds of threats to human existence that have emerged over the past century, and which have provoked a new philosophical study into existential risk. Our interest is sparked by the four metaphors that philosopher Nick Bostrum has proposed for the different categories of risk that threaten: Bang, Crunch, Whimper, and Shriek. It is striking that his division of categories are sonic. In the manner of a persistent and catchy tune, an unsettling reality is jarring with the comfortable soundtrack of our culture. We face real threats, from as unlikely sources as artificial intelligence, and of course, the imminent climate catastrophe. The threats have, and will have, a sound and a voice that we need to hear. At the moment many of these unheard sounds are from humans denied a voice; for example, as present climate change inflicts its early result on the marginalised.

## Who hears you?

*We live inside each other's thoughts and works. You build yourself out of the materials at hand and those you seek out and choose, you build your beliefs, your alliances, your affections, your home, though some of us have far more latitude than others in all those things. You digest an idea or an ethic as though it was bread, and like bread it becomes part of you. Out of all this comes your contribution to the making of the world, your sentences in the ongoing interchange. The tragedy of the imprisoned, the unemployed, the disenfranchised, and the marginalized is to be silenced in this great ongoing conversation, this symphony that is another way to describe the world. To hear is to let the sound wander all the way through the labyrinth of your ear; to listen is to travel the other way to meet it. It's not passive but active, this listening. Rebecca Solnit, The Faraway Nearby (Penguin, 2004)*

Madeleine Flynn and Tim Humphrey,  
Northcote, June 2016.

<sup>1</sup>—  
Butler, Judith, *Frames of War: When is Life Grievable?*,  
London, Verso, 2010, Introduction: pp1-32

## Arts House Interactive

### The Reading Room

Arts House opens its doors and its drawers to you, dear public, offering an opportunity to sink into a leather armchair and peruse the delights of The Reading Room.

Curated by Leisa Shelton of Fragment 31 in collaboration with James McAllister, The Reading Room houses an ever-evolving history of the Arts House's artistic output in written, video and printed form, spanning 2006 until present. Festival brochures, program guides, interview transcripts, show posters and illustrations are lovingly catalogued and displayed, along with the scribed reflections from illustrators, writers and audience members of the 2016 Festival of Live Art.

*The Listening and Reading Rooms are open weekdays during normal business hours, as well as during special shows and events (check website for details). Please note, the Rooms will be closed for summer from Sunday 4th December 2016, reopening on Wednesday 1 February 2017.*



Image: Sarah Walker

### Supper Clubs

An intimate series of curated events featuring great food and brilliant conversation.

#### Silent Supper Club

6.30pm, Tue 30 August

This event takes a good long look at the many expressive forms of non-spoken communication – Auslan, tactile experiences, live captioning and tactile signing. Come and experience a silent dinner that is full of words.

#### Critical Listening Supper Club

7pm, Tue 15 November

What are the ways in which our listening is framed and shaped by dominant culture and how do artists disrupt or intersect the ways in which this listening happens? Do they have a responsibility to do this? From the idea of deep listening, through to technological advances that may change or shape how we experience sound, this special edition of the Supper Club will host a panel of guests to discuss the politics of perception and listening in order to understand.



Image: Sarah Walker

## Artists in Residence

### Emily Johnson

Emily Johnson is a Bessie Award-winning choreographer and Guggenheim Fellow based in Minneapolis, Minnesota and New York City. Originally from Alaska, she is of Yup'ik descent and since 1998 has created work with her company – Emily Johnson/Catalyst – that considers the experience of sensing and seeing performance. Emily will be in residence at Arts House developing a North Melbourne setting for her community-engaged work *SHORE*, to be presented at Melbourne's Yirmaboi Indigenous Arts Festival in 2017. *SHORE* is a multi-day performance installation of four equal parts: dance, story, volunteerism and feast – made with and by local community and accompanied by a performance from Emily.



Image: Cameron Witig

### Carly Sheppard

Carly Sheppard is an emerging cross-disciplinary performance artist whose work negotiates across dance and theatre performance, sculpture, drawing, voice and installation. Often these forms feature interchangeably within a single work, housed within the foundation of the moving body. Carly's work predominantly explores the experience of being a part of the Indigenous diaspora of Australia; and the concept of the 'sovereign body' as the home of intersecting identities and the navigation of transgenerational inheritances. It explores the borders of ownership and autonomy and the mapping of these shifting spaces and their interaction with changing social and cultural environments.



Image: Gregory Lorenzutti



## Arts House Develops

### Time\_Place\_Space: Nomad

Now in its third year and facilitated by national and international practitioners, *Time\_Place\_Space: Nomad* is a research-based travelling laboratory that goes on the road into regional Victoria, with an emphasis on trans and cross-disciplinary art making, site-specificity and artistic resilience.

Emerging and established artists will cook, eat and camp out together, exploring practice, networks and the potential for collaboration. This year *TPS: NOMAD* travels into the Wimmera plains to test and re-imagine the artist's practice as adaptive and resilient, based in an understanding of place and country. Hosted by the local artistic community at Natimuk, *TPS: NOMAD* will provide a provocative forum for exchange and opportunities for co-creation,

in a supportive and analytical environment in which to walk, talk, think and make.

*TPS: NOMAD* is a national initiative that aims to challenge, invigorate and strengthen interdisciplinary and experimental arts practice in Australia, emphasising collaborative performance-making, site specific practice and artistic resilience. Twelve Australian artists will take part, along with visiting artists supported by the Canada Council for the Arts.

### Time\_Place\_Space: Nomad

7 – 14 December 2016

Natimuk, Victoria

If you would like to apply to take part in *Time\_Place\_Space: Nomad*, visit the Arts House website and register your expression of interest by Monday 29 August.

Image: Zoe Scoglio



## Arts House Develops

### The Desk @ ACMI X

Arts House has a hot desk at the newly opened ACMI X, a co-working studio reserved for practitioners, artists and businesses working in the creative industries.

In a first for an Australian museum, ACMI X brings their curators, programmers, producers and administrators together with the creative industries in a dedicated co-working space.

Arts House invites applications from independent artists and creatives requiring desk space for their practice between July and December 2016. The desk is available in weekly blocks (Monday – Sunday) and can be booked by emailing: [EOI.Arthouse@melbourne.vic.gov.au](mailto:EOI.Arthouse@melbourne.vic.gov.au)

### CultureLAB

Arts House's creative development stream, CultureLAB, offers time, space and fees of up to \$10,000 for dedicated on-site creative development and research. CultureLAB activity must be undertaken from July 2017 - June 2018.

Expressions of Interest for CultureLAB are invited from 26 September till 24 October 2016. Visit the Arts House website for information on how to apply.

Image: Field Carr





## Project Supporters

*Anicca* and Matthias Schack-Arnott are supported by the Victorian Government through Creative Victoria; the Australian Government through the Australia Council, its arts funding and advisory body; and the Substation.

*Bell Curve* and Speak Percussion are supported by the Victorian Government through Creative Victoria and the Department of Education and training; the Australian Government through the Australia Council, its arts funding and advisory body; City of Darebin; Speak NOW commissioners; Museum Victoria; and the City of Melbourne through the Arts and Culture Triennial Funding Program.

*The Chat* is supported by the Victorian Government through Creative Victoria; the Australian Government through the Australia Council, its arts funding and advisory body; The Australian Community Support Organisation; Malthouse Theatre; and La Boite Theatre.

*Imagined Touch* is supported by the Victorian Government through Creative Victoria; the Australian Government through the Australia Council, its arts funding and advisory body and the Ministry for the Arts' Catalyst—Australian Arts and Culture Fund; Able Australia; and the Besen Family Foundation.

*Permission to Speak* is commissioned by Chamber Made Opera with support from Helen & Peter Murdoch and Sue Kirkham. The project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body. Chamber Made Opera is supported by the Victorian Government through Creative Victoria and the City of Melbourne through the Arts and Culture Triennial Funding and Creative Spaces Programs.

*RIMA* was developed during artist in residence programs at the Lock-Up and Bundanon Trust in 2013. A first iteration was supported and presented at The Lock-Up Contemporary Art Centre, Newcastle.

*The Secret Noise* was created with the support of the Australian Government through the Australia Council, its arts funding and advisory body; the City of Sydney; and the University of Sydney.

*Thank You For Coming: Attendance* was made possible by the Danspace Project 2013-14 Commissioning Initiative; Lower Manhattan Cultural Council; Creative Capital; The Jerome Foundation; 92Y New Works in Dance Fund; a Headland Alumni New Works Award; New York State Council on the Arts; and The Field. It received a production residency at Danspace Project's venue, St. Mark's Church, with support from the Andrew W. Mellon Foundation. *Thank You For Coming: Attendance* is commissioned by Mass Live Arts through a multi-year residency and presentation commitment.

*Time\_Place\_Space: Nomad* is an initiative of Arts House, City of Melbourne, developed in partnership with Performance Space and has been supported by the Victorian Government through Creative Victoria and The Canada Council for the Arts.

*Tremor* is supported by the Victorian Government through Creative Victoria; and the Australian Government through the Australia Council, its arts funding and advisory body.

The Victorian Theatre Forum is supported by the City of Melbourne Arts Grants Program.

All Season Two productions are supported by the City of Melbourne through Arts House.

## Project Supporters

Presented by

**ARTS  
HOUSE**

**M CITY OF  
MELBOURNE**

Government Partners



Our program is made possible by additional support to the artists from:



**acmi X**



**CHAMBER  
MADE  
OPERA**



**MALTHOUSE  
THEATRE**



**SPEAK  
PERCUSION**



**THE  
SUBSTATION**

## Venues & Access

### North Melbourne



#### **A** Arts House

North Melbourne Town Hall,  
521 Queensberry Street,  
North Melbourne VIC 3051

General enquiries: (03) 9322 3720  
Bookings: (03) 9322 3720

Public transport:  
Tram 57 – Stop 12, corner Queensberry  
& Errol Streets, North Melbourne

#### Wheelchair Access

Arts House is wheelchair accessible, however certain performances may be restricted. Please discuss all access requirements with ticketing staff when booking.

For access enquiries contact Arts House via [artshouse@melbourne.vic.gov.au](mailto:artshouse@melbourne.vic.gov.au) or on (03) 9322 3720.

**Large Print Program**  
A large print copy of the program guide is available online at [artshouse.com.au](http://artshouse.com.au)

## Bookings

### How to Buy Tickets

Tickets can be purchased online at [artshouse.com.au](http://artshouse.com.au) or by phone on (03) 9322 3720.

Please note there will be a \$1.50 transaction fee per booking when booking online or by phone.

### Concession & Student Tickets

Concession prices apply to persons who are aged 14 years and under, full pensioners, Victorian Carer Card holders, Seniors Card holders, welfare benefit recipients and the unemployed.

Full-time and part-time students are able to attend specific shows for a discounted price. You must have a valid student card to access this discount. Proof of concession or student eligibility is required at point of sale and upon entering venues.

### Refunds & Exchanges

Arts House regrets it is not possible to refund completed bookings, except as required by the LPA Ticketing Code of Conduct. Exchanges are only permitted for another performance of the same event, and must be arranged via the ticketing team by calling (03) 9322 3720.

### Green Tix for Nix

Get here green and we'll keep the tickets lean. Arts House is paving the way to a more sustainable future with Green Tix for Nix – if you get here 'green' you'll pay absolutely nothing to see the show. We will want to see your bike helmet, freshly touched-off myki or smokin' sneaker soles when you arrive.

A limited allocation of tickets to each of the following performances are available for ticket-holders who follow the simple rule – get to the event without using a car:

#### *The Chat*

Thursday 28 July, 7.30pm

#### *Two Jews walk into a theatre...*

Thursday 25 August, 7.30pm

#### *Anicca*

Thursday 3 November, 7.30pm

#### *Tremor*

Thursday 17 November, 7.30pm

#### *Permission to Speak*

Thursday 24 November, 7.30pm

Although your ticket is free, you will incur a \$1.50 transaction fee and will need to book in advance – either online at [artshouse.com.au](http://artshouse.com.au) using the promo code 'GREEN', or by phone on (03) 9322 3720. Green Tix are limited to two per person and are available two weeks prior to the performance date.

### Locals Discount

If you're a 'local', you can purchase tickets to all Arts House presented events at concession prices. You'll just need to show us proof of residence when you pick up your tickets – all residents of North Melbourne, West Melbourne, Kensington and the CBD are eligible.

Book online at [artshouse.com.au](http://artshouse.com.au) using the promo code 'LOCAL' or by phone on (03) 9322 3720.

Season 2

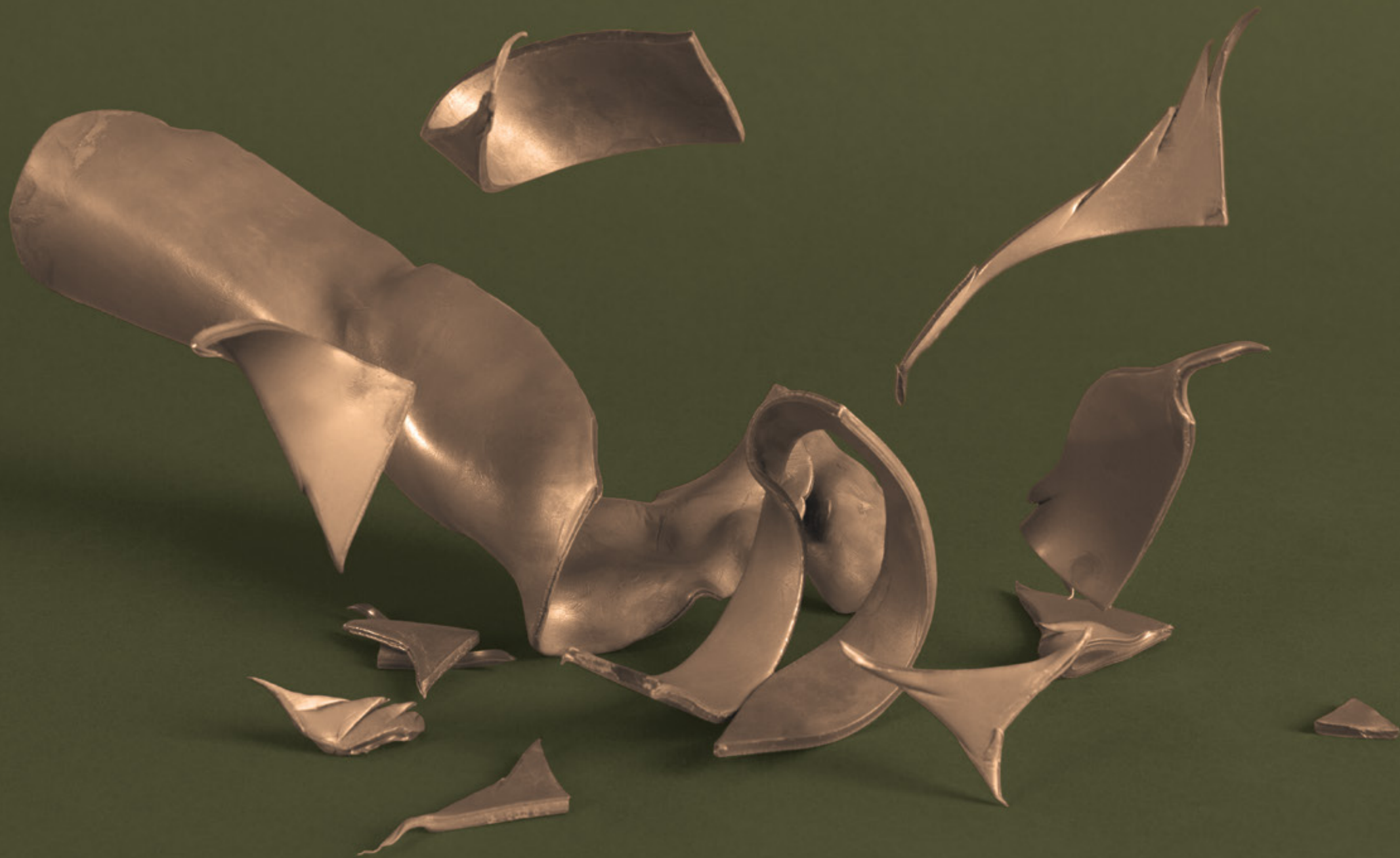
July	August	September
<p><b>2016 Victorian Theatre Forum: New Potential &amp; Adaptive Resilience</b> Theatre Network Australia</p> <p><b>Wed 13 July</b></p>	<p><b>Two Jews walk into a theatre...</b> Brian Lipson &amp; Gideon Obarzanek</p> <p><b>Preview: Tue 23 August</b> 7.30pm Preview Full \$25 Preview Concession \$20 Preview Student \$15</p> <p><b>Wed 24 – Sun 28 August</b> Wed – Fri 7.30pm Sat 2pm &amp; 7.30pm Sun 5pm 70 mins Post-show Q&amp;A: Thu 25 August Full \$35 / Conc. \$30 / Student \$25 Green Tix for Nix: Thu 25 August</p> <p><b>Silent Supper Club</b></p> <p><b>Tue 30 August</b> 6.30pm Full \$20 / Conc. \$15 / Student \$15</p>	<p><b>Imagined Touch: the deafblind live art experience</b> Jodee Mundy Collaborations</p> <p><b>Wed 7 – Sun 11 September</b> Wed – 7pm Thu – Sat 6pm &amp; 8pm Sun – 3pm &amp; 5pm 50 mins Post Show Q&amp;A: Thu 8 September (following the 8pm show) Full \$35 / Conc. \$30 / Student \$25 Suitable for ages 12+</p>
<p><b>The Chat</b> J R Brennan</p> <p><b>Wed 27 – Sun 31 July</b> Wed – Fri 7.30pm Sat 2pm &amp; 7.30pm Sun 5pm 90 mins Post-show Q&amp;A: Thu 28 July Full \$35 / Conc. \$30 / Student \$25 Green Tix for Nix: Thu 28 July Warnings: Adult concepts, coarse language, flashing images, loud music &amp; violence</p>		<p><b>Kids vs Art</b> <b>A podcast series</b> Field Theory</p> <p><b>15 September – 2 October</b> Free</p>
<p><b>Crime &amp; Punishment</b></p> <p><b>Sat 30 July</b> 4.30pm 60 mins Full \$20 / Conc. \$12</p>		
<p><b>RIMA</b> Julie Vulcan</p> <p><b>Sat 30 – Sun 31 July</b> 1pm Sat – 12pm Sun 23 hrs (in-person viewing during opening hours only, see website for details) Artist Talk: Sun 31 July 3pm Free Warning: Coarse language Suitable for ages 11+</p>		

Calendar

October	November	December
<p><b>Thank You For Coming: Attendance</b> Faye Driscoll</p> <p><b>Fri 7 – Mon 10 October</b> Fri 7.30pm Sat 2pm &amp; 7.30pm Sun 5pm Mon 6.30pm 75 mins Full \$45 / Conc. \$35 / Student \$30 Warning: Performance may involve some standing or non-traditional seating.</p>	<p><b>Anicca</b> Matthias Schack-Arnott / Speak Percussion</p> <p><b>Wed 2 – Sun 6 November</b> Wed – Fri 7.30pm Sat 2pm &amp; 7.30pm Sun 5pm 45 mins Post-show Q&amp;A: Thu 3 November Full \$35 / Conc. \$30 / Student \$25 Green Tix for Nix: Thu 3 November Suitable for ages 10+</p> <p><b>Tremor</b> Ashley Dyer</p> <p><b>Wed 16 – Sun 20 November</b> Wed – Fri 7.30pm Sat 2pm &amp; 7.30pm Sun 5pm 50 mins Post-show Q&amp;A: Thu 17 November Full \$35 / Conc. \$30 / Student \$25 Green Tix for Nix: Thu 17 November Warnings: Loud music, haze effects &amp; strobe lighting</p> <p><b>Permission to Speak</b> Chamber Made Opera</p> <p><b>Wed 23 – Sun 27 November</b> Wed – Thu 7.30pm Fri 9pm Sat 2pm &amp; 7.30pm Sun 5pm 60 mins Post-show Q&amp;A: Thu 24 November Full \$35 / Conc. \$30 / Student \$25 Green Tix for Nix: Thu 24 November</p> <p><b>The Listening Room Launch</b></p> <p><b>Tue 15 November</b> 6pm with Critical Listening Supper Club at 7pm Full \$20 / Conc. \$15 / Student \$15</p>	<p><b>Summertime Party</b></p> <p><b>Sat 3 December</b> 4pm – 10pm Free</p>




# 2





## Arts House

North Melbourne Town Hall  
521 Queensberry St,  
North Melbourne VIC 3051

(03) 9322 3720  
[artshouse.com.au](http://artshouse.com.au)

 /artshousemelbourne

 @artshousemelb

 @artshouse



CITY OF MELBOURNE

**ARTS  
HOUSE**