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North Melbourne  
Town Hall

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# Trilogy

## Nic Green

Arts House

Season 1



Image: Will Potts

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Tue 21 – Sun 26 June 2016, 2 hrs 30min, includes 2 x 15min intervals  
Pre-show panel discussion: Sat 25 June

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## Creative Team

Created & Performed by:  
Nic Green, Laura  
Bradshaw, Murray  
Wason, Bron Batten,  
Candy Bowers, and local  
Melbourne women.  
(Original version:  
Nic Green, Laura  
Bradshaw, Louise Brodie,  
Jodie Wilkinson, Murray  
Wason, revisited with the  
help of Rosana Cade and  
Sarah Hopfinger)  
Participant Facilitator:  
Natalie Abbott  
Lighting Design:  
Rob Watson (original  
version Will Potts)  
Part Two Design:  
Gillian Lees (original  
version Susannah Henry)  
Production Management:  
Rob Watson

Stage & Company  
Management:  
Peter McMaster  
Assistant Stage Manager:  
Natalie Breakwell  
Participant Coordinators:  
Emily Davies and  
Rowena Hutson  
Produced by:  
Feral Arts UK

Footage in 'Part Two'  
taken from *Town Bloody  
Hall*, a feminist panel  
discussion recorded in  
1971 in New Yorks'  
Town Hall.

Directors:  
Chris Hegedus &  
D.A Pennebaker

Image: Hamish Barton



## Artist's Notes

Nearly a decade ago, I worked in schools giving workshops. My job was to help 12 year olds reimagine their aspirations and sense of self worth. When initially asking groups what in their wildest imaginings they hoped to do in the future, a majority of the girls always said they dreamed most of being 'a footballer's wife'.

Around the same time I was also making a performance with young girls called *Cloud Piece*. Working with them I gained insight into the things they cared about, the worries they carried and the way they felt about themselves. I witnessed girls as young as eight, lost in a fog of self-deprecating negativity. The concerns they voiced about their own bodies and the self-doubt they lived with daily, became impossible to ignore.

In response to these encounters, I asked my co-performer Laura Bradshaw to help create a short performance in and through which we might celebrate ourselves as women. I realised I had never really done this before. We made a 10-minute provocation in a tiny studio for an audience of around 30 people. It felt wild and alive and eventually became a trilogy of work where questions around sex, gender, power and change could be explored through collaborative practice.

Ten years on from this, the landscape in which we present this work is different and in many ways has changed for the better. There is growing awareness of the breadth of identities and identifications when it comes to sex and gender, and as ever performance is at the forefront of presenting these ideas through radical and progressive forms. My peers teach me a great

deal about ways we might shift our thinking to become a more tolerant and understanding society, when it comes to how we identify and present in the world. However, some things have not changed enough. Unfortunately, choosing to identify as a woman still means there is a significantly higher risk of being sexually abused in your lifetime. It means you will most likely be paid less over the course of your working life than your male counterparts. It means certain qualities will be assumed of you merely because of your gender identification, and that others will be ignored or undervalued. Sadly, it also means that you are more likely to hate yourself, simply *because* you identify as a woman.

Returning to this work a decade after we began making it is a fascinating and challenging endeavour. There is so much to discuss, interrogate, wrestle with, and find joy in. We are thrilled to present it for the first time since 2010 with Arts House, and to welcome local performers Bron Batten and Candy Bowers into the company. Many others have helped us make this happen here in Melbourne, including Natalie Abbott, all the wonderful women who are dancing in Part One, and all at Arts House. Thanks for having us. We offer *Trilogy* as a space for ideas, complexities, hopes and ideologies to live, overlap and co-exist, in our modern and brilliantly complicated world.

Start your own fucking movement.

See you there.  
*Nic Green*

## Biographies

### **Nic Green (UK)**

Artistic Director/ Performer

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Nic Green is based in Glasgow, Scotland, where she works full-time as a maker of performance. Her work focuses on the development of reciprocity in the contexts of liveness, and takes on many forms and methods dependent on the forces, contexts and collaborations alive in any one project. Her work has been commissioned and presented nationally and internationally to critical acclaim, receiving sell-out audiences in the Barbican's main house, the Arches Award for Theatre Directors, Best Production at Dublin Fringe Festival, and a Herald Angel at the Edinburgh Fringe amongst others. She has made and presented work in the UK, Belgium, Japan, Austria, Finland, Norway and Ireland.

Nic is currently working on *TURN*, a large outdoor work created for a derelict dry docks on the banks of the Clyde in Glasgow; and is touring *Cock and Bull*, a vocal work created from Conservative Party political speeches. She also performs in Quarantines' dance work *Wallflower*, and Hanna Tuulikki's work for female vocal ensemble *Away with the Birds*. This is her first time in Australia.

### **Laura Bradshaw (UK)**

Performer

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Laura Bradshaw is a performance-maker and performer based in Glasgow, Scotland. Since 2005 she has collaborated with numerous UK-based artists to create and perform works for theatres, galleries, outside spaces and festivals. As well as *Trilogy*, which she has worked on since 2007, Laura has worked with Nic Green on other projects including *Cock and Bull*, presented recently in Glasgow and London.

Laura regularly hosts 'Intergenerational Dance Party', a dance party for all ages, co-created with artist Tashi Gore. Laura also makes her own performance work investigating movement and the body through somatic movement practices. She is a lecturer in Contemporary Performance Practice at the Royal Conservatoire of Scotland, and completed an MA in Dance and Somatic Wellbeing in 2012.

### **Murray Wason (UK)**

Performer

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Murray is based in Glasgow, Scotland. He is currently a Visiting Artist and Lecturer at the Royal Conservatoire of Scotland where he previously studied a BA (Hons) in Contemporary Theatre Practice.

Murray frequently collaborates with other artists in ensemble creative processes to realise live performances and public events. He recently performed in Peter McMaster's *Wuthering Heights*, which was a recipient of the Arches Platform 18 Award in Glasgow and has toured the UK. Murray is a teaching artist and coordinates socially-engaged performance projects for all ages and in varied contexts. Murray has previously worked with Live@LICA, Untitled Projects, Glasgow City Council's Culture and Sport, 2014 Glasgow Commonwealth Games, Tim Crouch, Lieux publics, Fish & Game, University of Glasgow, Mischief La-Bas, Grace Surman, Adrian Howells, Glas(s) Performance, and Kieran Hurley. His performance and film work has been presented at Edinburgh Festival Fringe, Behaviour Festival at The Arches, Imagine Festival, Manipulate Festival, BUZZCUT Festival and the National Review of Live Art.

### **Bron Batten (Australia)**

Performer

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Bron Batten is a Melbourne based theatre-maker, curator and performer. She has worked with organisations including Melbourne Theatre Company, Malthouse Theatre, Arts House, Performance Space Sydney, Vitalstatistix Adelaide and The Wheeler Centre.

Bron's award-winning pieces have been presented at venues and festivals such as The Neo-Futurarium in Chicago, Edinburgh Festival Fringe, the Royal Vauxhall Tavern in London, La Puta Calle in Paris, Dark MOFO, Next Wave and Falls Festivals. Bron was the Co-Creative Producer of the The Last Tuesday Society (with Richard Higgins), which has been staged at festivals and venues locally, nationally and internationally. She developed the performance work *Sweet Child of Mine* in collaboration with her parents for 2011 Melbourne Fringe, where it won the award for Best Experimental Performance. She recently presented her new work *Onstage Dating* as part of the 2016 Festival of Live Art.

Bron recently received funding from The Australia Council to undertake professional development and improvisation training in Chicago, London and New York, and was awarded a residency at La Cité Internationale des Arts in Paris and the Lithuanian Composers' Union in Druskininkai, Lithuania at the start of 2015.

### **Candy Bowers (Australia)**

Performer

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Candy Bowers is a writer, actor and comedian. She makes original hip-hop theatre for a living and is best known for her work in *Hot Brown Honey*, *Sista She*, *Australian Booty* and *MC Platypus & Queen Koala's Hip Hop Jamboree*. In 2014-15 she toured across Australia, the US and Canada as the host of Circus Oz. In 2016 she stars in Young Jean Lee's *Straight White Men*, and *Lilith: The Jungle Girl* by Sisters Grimm for Melbourne Theatre Company. Candy is currently devising an original work commissioned by Campbelltown Arts Centre called *One the Bear*, and hustling to get up *Twelve, a soul musical from the streets* (after Shakespeare's *Twelfth Night*) for Queensland Theatre Company.

In 2008 Candy won the British Council Realise Your Dream Award and she worked with the hip-hop wing of the Royal Shakespeare Company in Manchester UK. In 2014 she won NIDA's The Glorias Fellowship and the Australia Council's Cultural Leadership Fellowship, which took her to London, Los Angeles and South Africa. In July 2015 Candy performed at the Vrystaat Festival in Bloemfontein, and took masterclasses with South African poetry icon Lebo Mashile.

### **Natalie Abbott (Australia)**

Local Participant Facilitator

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Natalie Abbott is an Australian performance-maker/choreographer. Over the past three years, Natalie has self-produced and toured her work nationally and internationally: *YuNG + OPN (YOuNG + OPEN)* for the 2015 Taipei Arts Festival, Taiwan (with Arts House); *MAXIMUM* for Next Wave Festival 2014, Performance Space:Score 2014, France's Avignon OFF Festival 2014, Dance Massive 2015, Perth Institute of Contemporary Arts 2015 and La Boite Brisbane 2015; and *Physical Fractals* for Next Wave Festival 2012, PACT Sydney 2012 and Dance Massive 2013.

Natalie is a collaborator on the *Deep Soulful Sweats (fantasy light yoga)* project with Rebecca Jensen, Sarah Aiken and Janine Proost. In 2015, she was an artist in residence at the Marina Abramović Residency in Sydney; performed at the Venice Biennale with Young Boys Dancing Group; at the Body and Freedom Festival in Zurich; and with French choreographer Xavier Le Roy and Scarlet Yu in *Temporary Title 2015*.

Natalie's choreographic practice deals with constructing and deconstructing performance. She is currently investigating post-virtuosity, lo-fi spectacle, what lies beyond 100% and climax during performance through the development of two new works - *LIMITLESS* and *NIKES*.

## Thank You

Thanks to Janice Bradshaw, Rosana Cade, Sarah Hopfinger, Minty Donald, Simon Murray, Tony Sweeten and all of the theatre department at the University of Glasgow, Pennebaker Hegedus Films, Giles Bailey, Forest Fringe, GreenRoom, CCA Glasgow, BAC, The Arches, Barbican, Eilidh MacAskill, Jill Smith and Kathryn Boyle, Fie Burness, Made in Scotland and everyone at Arts House. Huge thanks also goes to all the women who have been part of this process now and in past iterations. Their energy and willingness to take a risk make this work what it is.

[nicgreen.org.uk](http://nicgreen.org.uk)

*Trilogy* has been supported by Made in Scotland and the City of Melbourne through Arts House.

Warning: This show contains nudity and strong language.

## Arts House

Arts House is a program of the City of Melbourne and our home is North Melbourne Town Hall.

We support new and diverse ways to make and experience art providing a nexus for cultural expression and social connection in a city environment. Arts House develops work that is contemporary, experimental and participatory.

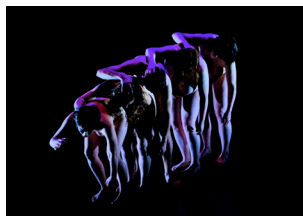
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Image: Will Potts



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