

IRONY IS NOT ENOUGH:

ESSAY ON MY LIFE AS
CATHERINE DENEUE
FRAGMENT31

ARTS HOUSE
FUTURE TENSE

ARTS HOUSE
NORTH MELBOURNE
TOWN HALL

**TUE 16 - SAT 20
NOVEMBER
2010**

PRODUCTION NOTES

"By definition, desire only ever comes to us piecemeal, in fragments. In fantasy - which is the principle engine of desire - I focus upon parts."
– *The Sappho History* by Margaret Reynolds

The original impulse for the performance material and spatial design for our performance 'translation' of this complex piece of writing by Anne Carson, began during our residency in 2008 at Performance Space in Sydney. It was based in an investigation of paralleling the writers referential material (the films of Catherine Deneuve and Greek Classics) with a juxtaposing of the language and framing techniques of film.

The 'fragmentary' process of film strongly parallels the structural fragmentation of the writing. It does not follow a single narrative; it interweaves narrative with internal reflection and classical referential thought, returning to narrative but in a fragmented form.

We also began this work with a desire to work equally and responsively in the space as independent artists, each with strongly defined technical language (defining our 'parts'). In this way it is a project focused as much on process and practice as it is on performance outcomes.

"My focus is on only one part, one action, one movement or touch, which I then reiterate, return to rehearse in a cycle which endlessly repeats itself in pieces, deferring consummation, resisting the whole." – *The Sappho History* by Margaret Reynolds

Technically, the very rehearsed, constructed elements in the work are the 'filmic renders' and are drawn directly from the films. For the rest of the entirety of the performance we are working responsively to one another through the frame of the writing.

It has been a choice to work in 'translation' rather than adaptation, as to begin to edit, re-write or change in any way the writing of Anne Carson, is in itself to defeat the purpose of choosing this writer and her work as the source material of our investigation. As Anne Carson quotes in relationship to her own acts of translation –

"The task of the translator consists in finding that intended effect upon the language into which he is translating which produces in it the echo of the original...." – Walter Benjamin.

This has been our aim, and we are deeply grateful to Anne Carson for allowing us to work with this text.

"Irony is not Enough-Essay on my life as Catherine Deneuve" is published within a collection of short works by Anne Carson under the title *"Men in the off hours"*.

ABOUT FRAGMENT31

Fragment31 is a performance collective, focused on interdisciplinary practice. Initiated in 2008 by Leisa Shelton with associated artists assembling in varying combinations for each of the projects under investigation. Visit the project site - <http://ironyisnotenough.tumblr.com> where you can also leave comments on the work. Associated Producers - Performance Space /Sydney, Arts House/Melbourne, Marrickville Council, Playwriting Australia, Arts Victoria and the Australia Council for the Arts/Theatre Board.

BIOGRAPHIES

Anna Cordingley has a Bachelor of Dramatic Art, Production Design from the Victorian College of the Arts and is midway through a Masters of Curatorship at Melbourne University. Anna's recent credits include: for David Chesworth and MIAF, *Richter/Meinhof-Opera*; for Malthouse, *Sappho... in 9 Fragments*, *The Threepenny Opera*, *Elizabeth - Almost By Chance A Woman*, *Furious Mattress*, *One Night the Moon*, *Knives in Hens* (with State Theatre Co. SA), *Happy Days* (with Belvoir Street Theatre), *A Commercial Farce*, *Rogue*, *Not Like Beckett* and *Autobiography of Red*. Beyond the theatre, Anna has designed for Simon Barley (Bambuco) with *The Eighth Bridge over the River Tyne* (UK) and *Spine, Ludo and Rue* Faiderherbe Lille 2004 (France) & for Well, *The Great Wall of Books* (Macau).

Jenny Hector's 2010 started with lighting Robyn Latham's installation *Empty Coolamons*, moving onto Encyclopaedia for Animals production *Urchin* for the Full Tilt programme, closely followed by the Theatre of Speed's *Frankenstein*. For Federation Square's Light in Winter she designed the *Luminaries* installation, then realised Ben Cobham's lighting design for Jenny Kemp's *Madeleine* at Arts House and designed the lights for Walpole & Sister's *Mathematical Models of the Sublime*. Most recently Jenny designed the set and oversaw the lighting for YGlam's production *Captain Moonlite*. Somewhere in there she received a Green room award for a co design with Bluebottle for Balletlab's *Miracle*. Jenny is currently working on new works with Jo Lloyd & Sandra Parker.

Luke Mullins is an actor and theatre-maker who trained at the VCA. As a collaborator with Stuck Pigs Squealing Theatre he has created and performed in *4xBeckett*, *Agoraphobia*, *The Eisteddfod*, *Lally Katz* and *the Terrible Mysteries of the Volcano*, *Untitled Intentional Exercise #1*, *Nine Days Falling* and *The Apocalypse Bear Trilogy* in which he performed and co-directed for the Melbourne Festival. For Malthouse Theatre he created and performed

Autobiography of Red. Luke was a member of Sydney Theatre Company's Actors Company 07-09. Other acting credits include: *Long Days Journey Into Night* Sydney Theatre Company, *The Duel* for Sydney Theatre Company/Thin Ice, *The Power of Yes* - Belvoir, *Thom Pain* (Based on Nothing) - Bsharp, *Cloud Nine*, *The History Boys* and *King Oedipus (Explorations)* for the Melbourne Theatre Company, *The Balcony* directed by Robert Draffin, *Delicacy* directed by Wesley Enoch.

Leisa Shelton is a performance artist/maker, curator, animateur, with a practice that foregrounds collaboration and an advocacy for new Australian transdisciplinary work.

In 2008, she founded the performance collective Fragment31 a multidiscipline performance collective focusing on contemporary performance practice. Leisa has also produced a large body of work with writer / collaborator Richard Murphet (*Dolores in the Department Store*, *Inhabited Woman*, *Inhabited Man*, *Slow Love-Singapore production*) and has been performance consultant/physical dramaturge for productions with Sydney Theatre Co. (*This Little Piggy*, *Thyestes*, *Morph* Malthouse Theatre, *Journal of the Plague Year*, *Ham Funeral*) and Belvoir St.

Leisa Shelton currently runs Theatre Making (Animateuring), VCA School of Drama She has also been guest artist/teacher with TTRP in Singapore and DasArts in Amsterdam. In 2011, Leisa will be a guest artist at Spill festival in London.

Jethro Woodward is a composition graduate of the Victorian College of the Arts School of Music. Recent credits include: *Life without Me* MTC, *Human Interest Story* for Lucy Guerin Inc. *Moth* for Arena Theatre, Encyclopaedia for Animals production *Urchin*.

Music & Sound design for theatre Include: Arena Theatre Co: *The Girl Who Cried Wolf*, *Criminology*, & *Goodbye Vaudeville Charlie Mud* (Malthouse). *Stuck Pigs Squealing: The Apocalypse Bear Trilogy*, *Black Swan of Trespass & Eisteddfod*. For Rawcus: *The Heart of another is a Dark Forest*, *Hunger* (A collaboration with the Melbourne Symphony Orchestra), *BoxSet*, *Not Dead Yet*, & *Sideshow*.

Film credits include, *Van Dieman's Land*, *Hells Gates* and *The Heartbreak tour* for SBS.

Jethro has received Green Room Award nominations for his work on: *The Inhabited Man*, *The Heart of Another is a Dark Forest*, *Hunger*, *Criminology*, *Black Medea*, *Duets of Desire*, *The Damask Drum*, *The Eisteddfod*, *Sideshow* and *Say Goodbye To vaudeville Charlie Mudd*.

THANK YOU

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ARTS HOUSE

521 Queensberry Street
North Melbourne VIC 3051
www.artshouse.com.au
artshouse@melbourne.vic.gov.au
Tel: 03 9322 3719

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