

Personal

Jodee Mundy Collaborations

Presented by
Arts House

World Premiere

7.30pm, Tue 24 Apr

7.30pm, Thu 26 Apr

7.30pm, Fri 27 Apr

2pm & 7.30pm, Sat 28 Apr

5pm, Sun 29 Apr

60 mins

\$35 / \$30 / \$25

All performances are in
Auslan and English

Described performance for
people who are Blind or
have low vision – 4pm,
Sun 29 Apr



Creative Team

Artistic Director/Writer/Performer:
Jodee Mundy
Direction:
Merophie Carr
Design:
Jen Hector
Sound:
Madeleine Flynn & Tim Humphrey
Video:
Rhian Hinkley
Movement Consultant:
Jo Dunbar

Script Consultant:
Sandra Fiona Long
Auslan Translation Consultant:
Gavin Rose-Mundy
Technical Operator:
Sam Doyle
Producer:
Erin Milne, Bureau of Works
Production Manager:
Emily O’Brien

Image: Ponch Hawkes



Artist Statement

Personal has been my journey to claim my birthright to sound and to silence; to both speak and to sign.

I’m not made up of two halves: Deaf and hearing; caught between binaries of ability and disability; traversing shame and privilege; balancing inclusion and exclusion.

Creating *Personal* has helped me understand that I am whole as I am.

The definition of ‘coda’ is a child of a deaf adult.

In music, a coda is the concluding segment of a piece. A musical coda creates space for what has come before to be considered.

Personal is my song.

A song layered with forms that are visual, aural, physical, silent and vocal.

A song I have longed to sing for many years, only made possible with the incredible talent of my artistic collaborators.

Personal is my song dedicated to my family. Because it is my family who never silenced me, who gave me the gift of speaking with my hands and with my voice, who encouraged me to be creative, who showed me the grace of diplomacy and, who, ultimately, taught me how to listen.

— Jodee Mundy

Biographies

Jodee Mundy
Artistic Director/Writer/Performer

Through Jodee Mundy Collaborations, Jodee Mundy is committed to producing high quality theatre works, public events, installations and artistic interventions, bringing together diverse cross sections of the community who may not regularly encounter one another. Her artistic aim is for audiences to witness works that challenge and inspire them to acknowledge the value of live performance and communities and the ability of the art to redefine and skew the notions of inclusiveness. Her current work includes *Imagined Touch* (Sydney Festival, CarriageWorks, Arts House) and *The Carers Project, A Sanctuary in the City*, a participatory installation created in collaboration with primary carers. Bilingual in Auslan and English she is the only hearing person in her all Deaf family. She is the recipient of the Australia Council's Structured Mentorship in Community Partnerships, a Melbourne Fringe Award for Innovation of Form and a Green Room Award for Innovation in Experimental Theatre.



Merophie Carr
Direction

Merophie Carr works as a theatre director/devisor and performer, and as a teacher and workshop facilitator. Merophie's theatre directing highlights include working with companies such as The Business (winner of British Council Foreign Exchange Award for season of *The Concert* at The Assembly Rooms, 2003 Edinburgh Festival Fringe), Extended Play Projects (Tasmania), John Bolton, Die Roten Punkte, The Snuff Puppets, Polyglot Theatre and Mantalk (Melbourne Fringe, Melbourne Festival, Victorian Regional Tour, Darwin Festival.) Merophie was the recipient of the Ewa Czajor Award for Female Theatre Directors in 2003. She is Performance Director for Weekly Ticket, a performance project at Footscray Station that started in February 2016 and will finish in 2031, and is currently a PhD candidate in Theatre and Performance Studies at Monash University.



Jen Hector
Design

In 2017, Jenny Hector designed the Hub for Yirramboi – The First Nations Arts Festival and travelled to Alice Springs to design lights for Frankie Snowdon and Madeleine Krenek's *The Perception Experience*. For Dance Massive 2017 she lit Prue Lang's *Stellar Project*, Mariaa Randall's *Diversity* and remounted Sandra Parker's *Small Details*. Both her set and lighting designs for *Blood on the Dance Floor* and Jodee Mundy's *Imagined Touch* were part of this year's Sydney Festival, having both premiered as part of Arts House's 2016 program. Previously, Jenny developed the residential light installation *How Are You?* and designed lighting and collaborated alongside the likes of Aphids, Chamber Made Opera, Dark MOFO, Madeleine Flynn and Tim Humphrey, Jo Lloyd, Back to Back Theatre Company and Rimini Protokoll. Jenny is the recipient of two Green Room awards and received the 2017 Green Room Award for Technical Achievement.



Madeleine Flynn & Tim Humphrey
Sound

Madeleine Flynn and Tim Humphrey are artists who create unexpected situations for listening. Their work is driven by a curiosity and questioning about listening in human culture and seeks to evolve and engage with new processes and audiences, through public and participative interventions. Their practice intertwines local, national and international relationships. Awards include Green Room Awards for Excellence in Hybrid Arts, the Australian National AMC-APRA Award for Excellence in Experimental Music, and the Melbourne International Festival Award and the Australia Council Award for Emerging and Experimental Artforms. Recently their work has been presented at Theater der Welt, Germany; Brighton Festival UK; AsiaTOPA, Melbourne; Seoul Festival, South Korea; ANTI Festival Finland; Sydney Festival; Arts House Melbourne; Substation Melbourne; Melbourne Recital Centre and Kinosaki International Arts Centre, Japan. In 2018, their work will be presented and commissioned in Singapore, Finland, England, Scotland, Korea, Japan, Darwin and Newport.



Biographies

Rhian Hinkley
Video

Rhian Hinkley is a theatre maker and new media artist based in Melbourne. He is currently the Artistic Director of Nebula, a portable studio/theatrical space run by Arts Access Victoria. In 2009 he formed Encyclopaedia of Animals with Christopher Brown and in 2010 they co-directed *Urchin* at Arts Centre Melbourne. Rhian has a longstanding relationship with Back to Back Theatre, creating the animated component of *Ganesh Versus The Third Reich* (2011), *Food Court* (2008) and *Lady Eats Apple* (2016). His film credits include *Pornstar* (2002), *Buckstop* (1997), *Face of the West* (2000) and *Boz’n’Hok vs Theatre of Speed* (2005). Dance production credits include *Origami* by BalletLab (2006), *Out of Light* (2009), *Transit* (2010) and *Small Details* (2016) by Sandra Parker Dance and *Aorta* (2014) by Stephanie Lake for Chunky Move. Rhian also plays lead guitar in the band Self Help.



Jo Dunbar
Movement Consultant

Jo Dunbar, originally from the UK, began her dance training in Australia with Company Chaos in 2000, a mixed ability dance group based in Lismore, NSW. She returned to London in 2001, where she began a scholarship with Laban on their Professional Diploma in Community Dance program. She continued her education there, undertaking an MA course in European Dance Theatre Practice and graduating with distinction and a recommendation from City University of London. She toured nationally performing with UK companies such as Green Candle Dance and Wreckless Arts, as well as undertaking several choreographic and teaching projects. In Australia, she has worked with Restless Dance Theatre, Deaf Can Dance, Strange Fruit. In 2012 she performed at the opening and closing ceremonies for the Australian Deaf Games in Geelong. Jo is co-founder and director of The Delta Project, a new dance theatre company for Deaf and hearing dancers, based in Melbourne.



Sandra Fiona Long
Script Consultant

Sandra Fiona Long is a writer who works across art forms. Highlights include performance of her script *Birdcage Thursdays* in the Big West Festival Newest program, fortyfivedownstairs and a regional Victoria tour, solo performance work *Pancake Opus 100* at La Mama Theatre, a Ross Trust Script Development award for *Duets for Lovers and Dreamers* performed at fortyfivedownstairs, collaborating with Indonesian company Mainteater for 18 years (working alongside Jodee Mundy) including directing and translating *Happy 1000 1000 Bahagia* (Fringe Award Innovation of Form, Green Room nominee Innovative New Form), directing *Urat Jagat (Veins of the Universe)* and *Microcosm* in 2015, and making theatre with many community organisations including DVA theatre, St Vincent DePaul, Migrant Resource Centre, FCARTS, Western Edge and Geelong Courthouse Youth Arts. In 2016 she completed a master of writing for performance.



Gavin Rose-Mundy
Auslan Translation Consultant

Gavin Rose-Mundy is a translator, presenter and consultant. Native in Australian sign language, Gavin is Deaf and born into a Deaf family. A well-known and passionate advocate of Auslan and equity for all Deaf people, he has been teaching, translating, storytelling and consulting in a plethora of contexts. For over 15years, he has been teaching Auslan and Deaf culture, linguistics and history, as well as working as Auslan model for Deaf children in a variety of schools. An Auslan consultant for various companies including Education Queensland, Theory of Mind, several Deaf Societies and Bilby Publishing, he has translated books *The Twits* by Roald Dahl, *Rowan of Rin* by Emily Rodd, *The Lighthouse Keeper* series and many more so Deaf children can access these books in Auslan. Gavin is delighted to be collaborating with Jodee, his sister on *Personal* and their story.



Biographies

Erin Milne
Producer

Erin Milne has extensive experience as a producer of contemporary and interdisciplinary performance, both independently and in organisations. In 2013 she established Bureau of Works, drawing on 20 years experience in the arts and cultural industry. She has worked across a range of artforms including festivals, radio, new media, visual art, music, and writing; and with organisations on strategic planning, business development and project management. In addition to current artists and projects, she has also worked with Aphids Inc, Born in a Taxi, Chamber Made Opera, Deakin University, Ridiculusmus (UK), Too Close to the Sun (Canada) and many more. Prior to establishing Bureau of Works, she was Executive Producer of Arena Theatre Company from 2005–2013 and is currently a Sessional Academic Lecturer at Deakin University, Board Member of Chamber Made Opera and alumnus of the Australia Council’s Arts Leaders Program.



Emily O’Brien
Production Manager

Emily O’Brien has worked extensively in the field of production both locally and internationally, primarily in Production and Project Management across theatre and dance, cultural and corporate events and festivals. She completed a Bachelor of Dramatic Arts at the VCA in 2002 and a Masters of Arts Management at the University of Melbourne in 2012. Emily’s clients, collaborators and projects (current and past) include All the Queens Men, All Tomorrow’s Parties, Antony Hamilton, Arena Theatre Co, Auspicious Arts, BalletLAB, Daniel Schlusser Ensemble, Dark Mofo, Emily Goddard, Federation Square, Feel Presents, Ilbijerri Theatre Co, Insite Arts, KAGE, Lucy Guerin Inc, Luke George, Melinda Hetzel & Co, MONA FOMA, Nat Cursio Co, Nat Randall (Hissy Fit), Next Wave, Nicola Gunn, Polyglot Theatre, Pony Express, Sans Hotel, Stuck Pigs Squealing, Tamara Saulwick, the Eleventh Hour, the Other Film Festival, Westside Circus, the Substation, the Wheeler Centre and White Night Melbourne, amongst others.



Image: Ponch Hawkes

Thank You

We are grateful for additional development support from City of Yarra, HotHouse Theatre, Polyglot Theatre and KODA. Thank you to Cameron Davie (Noumenon Films), Brad Huggett & Ian Hanna (Rebul), Lucas Tozer (Xinc Technologies), Debbie Kingston Dressmaking, Claire Portek (Bureau of Works), Selene Bateman, John Paxinos & Irina Agaronyan (Auspicious Arts), Mark Sandon, Sue Giles, John Power, Joanne Mott, Fernando Gallardo, Julie Judd, Susan Emerson, Michelle Ashley, Brent Phillips, Carmel Davies, Stacey Baldwin, Selene Bateman, Amber Richardson, Dave Childs, Dennis Witcombe, Angharad Wynne-Jones, Nicholas Austin

This work could not be made without the support and collaboration of Jodee's family.

Excerpts from Passport Without a Country courtesy of Cameron Davie, Noumenon Films. Watch the entire video at vimeo.com/noumenon/passport

Arts House, as a key program of the City of Melbourne, is Melbourne's contemporary centre for performance and interactive artforms. We support new and diverse ways to make and experience art which is participatory and experiential, interdisciplinary and trans-disciplinary, curated through a balance of provocation, responsiveness and collaboration with artists and audiences.

For more information, please contact us on the details below.

521 Queensberry Street
North Melbourne VIC 3051
(03) 9322 3720

artshouse@melbourne.vic.gov.au
artshouse.com.au

Bookings:
artshouse.com.au or
(03) 9322 3720

Arts House acknowledges the traditional land upon which we are located, of the Wurundjeri and Boon Wurrung people of the Kulin nation; and we pay our respects to Elders both past and present, and, through them, to all Aboriginal and Torres Strait Islander people.

**ARTS
HOUSE**

**M CITY OF
MELBOURNE**



 **JODEE MUNDY**
COLLABORATIONS

 **Australia Council
for the Arts**

 **CREATIVE VICTORIA**

 **Australian Government
Catalyst—Australian Arts and Culture Fund**

 **Besen Family**
FOUNDATION

 **vicdeaf**

 **auspicious
arts
projects**

 **BUREAU
OF
WORKS**