

NORIKO IKAGA
Paper-work

Noriko is a Melbourne based artist who is originally from Japan. She graduated from Osaka College of Art in Japan before she graduated from Maryland Institute College of Art in the United States and won several awards for her works. Noriko is a Origami practitioner and a school teacher who has conducted Origami workshops in Japan, Taiwan and Melbourne, where she has also held several exhibitions of her work. She has also completed Art Therapy graduate diploma course in Melbourne.

THANK YOUs

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La Mama Theatre is on traditional Wurundjeri land. We pay our respect to all Aboriginal and Torres Strait Islander people, past and present, and we recognise their continuing spiritual and cultural connection to the land.

La Mama Theatre is registered by the Heritage Council Victoria and has received National Trust status.



La Mama is financially assisted by the Australian Government through the Australia Council – its arts funding and advisory body, the Victorian Government through Creative Victoria, and the City of Melbourne through the Arts and Culture triennial funding program.



THE INTRIGUING CASE OF THE SILENT FOREST



3 - 7 JULY 2019

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Trigger warning

The Intriguing Case of the Silent Forest concerns themes that may act as a trigger; if you have any concerns, don't hesitate to contact The Thursday Group or front-of-house staff.

Trigger warning: Artist rationale

In writing *Silent Forest*, I tried hard to avoid Josephine's secret. Domestic sexual abuse is something that disturbs me on many levels, not least the betrayal. In the Thursday Group development and laboratory, the issue arose time and again... in research, in personal stories. Ultimately there was no choice—the story is so prevalent that it would be a terrible failing of my writing and theatre to shy away. I won't quote my source, someone once said oppression must be named, and that is certainly a task for theatre. The case of this silent forest needs its unfolding, its suspense so I won't state more. If you like, don't hesitate to contact us.

MATTHEW CROSBY Writer, Director, Performer

Matthew Crosby graduated from NIDA in 1981. For the last 30 years, he has toured live performance to Europe, Asia and most frequently to Japan. In 1991, he participated in the SCOT/Playbox collaboration that trained with Tadashi Suzuki in Toga, Japan and then toured his *Chronicles of Macbeth* Tokyo/Adelaide International Arts Festivals and in 1993 he received accreditation to teach the method. He received a Japan Foundation Fellowship in 1995 studying various forms of contemporary Japanese theatre during which time he met director of Korean influenced Tokyo company Shinjuku Ryozanpaku. 1997-2000 he studied Japanese Language at RMIT. Two Asialink residencies, 2000/2011, support from DFAT, The Japan Foundation, Arts Victoria, the Australia Council and the Playking Foundation have helped him facilitate training, development and production of collaborative tours between Japan, Australia and other Asian centres over twenty years (*Sandakan Threnody* 2004, *Matasaburo* 2006, *Everyman and the Pole*

Dancers 2014, *Honchos Meeting* 2014, *Lipstick* current). Crosby co-created the *DasShoku* series of butoh/cabarets with Yumi Umiumare and Ben Rogan 1999-2006 which received Green Room and Fringe awards and toured throughout Australia and to Osaka. He has performed in all the major Australian theatre festivals as well as Tokyo, Seoul, Singapore and has been influenced in collaborations with many directors including Aubrey Mellor (Australia), Barry Kosky (Australia), Ong Keng Seng (Singapore), Tadashi Suzuki, Sujin Kim, Yoji Sakate (Japan), Renato Cuocolo (Italy), Lech Mackiewicz (Poland), Suzanne Chaundy (Australia) and Deborah Leiser-Moore (Australia). From 1995-2000 he was artistic director of The Actors Furniture Group which developed work from Suzuki Training and performed three of his plays. He is a founding member of what is now called The Thursday Group.

KATHLEEN DOYLE Performer

Doyle's training includes over 19 years with the Suzuki Actor Training Method, and over three years intensive dance training in Japan with Butoh/Contemporary dancers, Ohno Kazuo, Kasai Akira, Fukuhara Tetsuro, and Uesugi Mitsuyo. Kathleen's most recent works include Lech Mackiewicz's Japan/Australia collaboration of *Everyman and the Pole Dancers* (2014), and The Space Between Performance Collective's *Thing with Feathers* (2013), *Ten Worlds* (2013) and *Creature* (2011). She was an actor with Suzuki Tadashi's company, training and rehearsing with the company (2004-2005) and performing in *King Lear* and *Antigone*. She was an actor with Ku Na'uka (2002-2003), and performed the role of Aegisthus in *Elektra*, Dionysus in *The Bacchae* and Chorus in *Mahabharata*. She was a collaborator with company Image Opera in *Traktor - Heiner Müller Festival* and danced under choreographer Ioanna Garagoni in *Rose Dies*, and choreographer Sanari Tetsuo in *Fantasy Virus*. She was Assistant Director of Dance for Tokyo Space Dance (2001-2003). She is a founding member of what is now called The Thursday Group.

RODRIGO CALDERÓN TOBAR Performer

Originating from El Salvador, Rodrigo studied the bachelor of Dramatic Arts from Universidad del Salvador in Buenos Aires, Argentina in 2010 and has since immersed himself into investigating different physical art forms.

For the last 10 years he has been working as an actor, performer, director and teacher in a range of different theatres, arts festivals, film productions and educational projects in Argentina, Australia, El Salvador, Indonesia, India and Malaysia. At the beginning of his career he discovered and experimented with a theatre that has its origins in the actor's physicality, in the visceral states of performativity and the ritualistic nature of theatre. In 2016, he directed his first show in Australia, *Night Sings Its Songs* by Jon Fosse, with two consecutive sold out seasons at La Mama Theatre; he has performed with the Tony Yap Company in *Light in Winter* (2015), *Traces of Transformation* (2016) and *Shadow's Light* (2018) as part of the Mapping Melbourne Festival; he has performed in the Melaka International Performing Festival, Malaysia-2015/2017, Pelem Arts Festival, Indonesia-2016 and Delhi Festival, India-2017; he is a collaborator of The Thursday Group ensemble, an ongoing theatre laboratory of Tadashi Suzuki's theatre technique; and part of the 5AngryMen theatre group, they have recently performed a 12 hour show, *THE BELLS*, at White Night Melbourne and WOMADelaide 2019.

Since moving to Melbourne for love, he has followed his passion in theatre through exploring a diverse range of training methods such as: Butoh, Neutral Mask, Gaga Movement, Raung Jagat, Suzuki method, Javanese Trance and Asian Shamanic Trance Dance, which kindle his interest to create theatre that provokes necessary questions for humanity.

EIDANN GLOVER Performer

Eidann Glover is a Melbourne-based theatre-maker and performer. After completing a Bachelor of Arts (Acting) at the Federation University Arts Academy in 2013, she has performed in both theatre and film. Since graduating, she has kept up her skills with training, including with Leisa Shelton of *Fragment 31* and THE RABBLE as

part of the 2017 MTC Neon Workshops. In early 2015, Eidann co-created the independent theatre collective the hearsay theatre group, focusing on queer, feminist theatre featuring heightened language. Work by the company includes SHALLOW, The Mystery of Captain Moonlite, and Platformia as part of FRINGE WORLD Festival. Most recently, Eidann created a solo musical cabaret for Melbourne Fringe Festival 2018 called *Death and Other Things* which was nominated for Best Cabaret. *Death and Other Things* will also be performed at the 2019 Adelaide Fringe Festival.

LORNA MCLEOD Performer, Schools liaison

Lorna McLeod has diverse experiences ranging from performing, developing student-devised works for public performance and directing student theatre. She studied a Bachelor of Arts and a postgraduate Bachelor of Education (P-12). Lorna has taught Drama and Theatre Studies at VCE for over 25 years. She is a motivated and engaging teacher currently working in a secondary setting. A lecturer of Drama and Theatre Studies at RMIT (2000-2013), she provided practical teaching for Grad Diploma students in the performing arts and is passionate about the arts and performance as vehicles for young people to explore their world. Lorna has been working with the Thursday Group for three years.

ALANA HOGGART Performer, Production Manager

Alana perceives performance as a questioning of the body; a desperate discourse of flesh. Alana has trained for over 10 years with 12 Butoh masters in both Japan and Australia, including Yoshito Ohno, Yukio Waguri, Natsu Nakajima, and Moe Yamamoto, Seisaku, and Kudo Takateru. Alana also performs with the Environmental Performance Authority, and other Butoh groups in Melbourne. She believes that art is primarily about connection, this philosophy has led her to not only perform but facilitate and produce as well. She is currently the Administration Manager of, and occasional performer with, Born in a Taxi, and the Artistic Director of Anomaly Productions, which blends graffiti street artists and dancers. Alana also produces for 5AngryMen. She ran M47 a site-specific performance festival for The City of Melbourne (2016), and helped manage Evocation of Butoh for Asia TOPA (2017). [Website](#)