

 **LA MAMA** presents

FACING MEDEA

25 SEPTEMBER - 6 OCTOBER, 2019



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La Mama Theatre is on traditional land of the Kulin Nation. We give our respect to the Elders of this country and to all Aboriginal and Torres Strait Islander people past, present and future. We acknowledge all events take place on stolen lands and that sovereignty was never ceded.

We are grateful to all our philanthropic partners and donors, advocates, volunteers, audiences, artists and our entire community as we work towards the La Mama rebuild. Thank you!

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.



FACING MEDEA

Written by **Francois Cervantes**.
Translated by **Marissa O'Reilly**
An Australian Premiere.

Direction **Jenny Kemp**
Performed by **Iris Gaillard, Annie Thorold, Carmelina Di Guglielmo**
Set Design **Dann Barber**
Lighting Design **Rachel Burke**
Sound Design & Composition **Ian Moorhead**
Stage Management **Tennessee Mynott-Rudland**
Lighting Secondment **Ariel Zhang**
Lighting Technician **Chris Maxwell**
Photography Credit **Iris Gaillard & David Burrows**.

"Tragedy permits us to come face-to-face with what we do not know about ourselves ... We usually think of tragedy as a misfortune that simply befalls a person (an accident, a fatal disease) or a polity (a natural disaster, like a tsunami, or a terrorist attack like 9/11) and that is outside our control. But if "tragedy" is understood as misfortune, then this is a significant misunderstanding of tragedy. What the thirty-one extant Greek tragedies enact over and over again is not a misfortune that is outside our control. Rather they show the way in which we collude, seemingly unknowingly, with the calamity that befalls us." - Tragedy, The Greeks and Us, Simon Critchley

"Face Medea" is not an adaptation of Greek tragedy, but a search for traces that his story has left in the three actresses present on stage." - Margaux Wartelle.

"François Cervantès' bias is to transpose the drama to the current period, described in real time by the chorus of three. women, witnesses struck by horror, in front of the public" - Jean Barak.

DIRECTOR'S NOTE:

I was interested in the fact that when I first encountered Francois Cervantes' Facing Medea, I couldn't understand it because it was in a foreign language and in order to understand it, I first had to have it translated. It made me think about the fact that myths are constantly being translated from language to language and culture to culture. I thought here we are again translating a translation of a translation, and that our production too will be yet another translation. All of these in an effort to bring the story into presence - a story that will not die, that goes on enduring through time and that tragically is as relevant today as it was over 2,000 years ago.

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FRANCOIS CERVANTES - WRITER:

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JENNY KEMP

(Director)

Jenny Kemp is Writer and Artistic Director of Black Sequin Productions. Jenny Kemp has created a distinctive body of work with BSP's, including: *Madeleine* (Arts House), *Kitten* (Melbourne International Festival), *Still Angela* (Playbox & National Tour/Mobile States), *The Black Sequin Dress* (Adelaide Festival, Canberra Theatre, Playbox) and *Call of the Wild* (Spoleto Festival & Belvoir St). She has been an Honorary Research Associate at Monash University, the recipient of an Australia Council Theatre Fellowship, The Kenneth Myer Medallion for Performing Arts and Green Room Awards for both Direction and her collaborative work in Dance. Most recently her production of *Top Girls* at MTC received the Best Production Award in 2012. Jenny has worked as a freelance Director, for over 3 decades. And has been a Lecturer in Directing and Writing at the Victorian College of the Arts; and has given Writing Workshops throughout Australia for over two decades. Jenny's last production with La Mama was *The Chairs* by Ionesco in 2017.

IRIS GAILLARD

(Performer)

Iris Gaillard is a French theatre director & actor based in Australia since 2011. She graduated in Acting at Cours Florent and Scenography at ENSAD, Paris. In 2014, She obtained a postgraduate Diploma in Directing for Performance at the VCA. In Melbourne, she has been directing classics and collaborating with emerging playwrights. Her projects include *The Gina Project*, an audience participatory workshop based on Gina Rinehart's persona (La Mama - Explorations 2013); *In the Dark*, an immersive theatre/game hybrid (Brunswick Mechanics Institute 2015); *The Boy at the Edge of Everything* (Assistant Director, MTC, 2015); *Duality, OK!* by Sarah Mainwaring (La Mama, 2016); *Surprise Party with Jem* and *Dead Max* by Georgia Symons (The Kiln/La Mama, 2017); *Hard Boiled Bush Noir* by Shane Grant (Metanoia Theatre, 2018).

She is passionate about inclusive theatre and worked with Back to Back & Theatre of Speed, for Geelong After Dark 2015, workshops (2016 & 2017) and CAMP (2017). She is based in South Gippsland since 2018. She joined (It's No) Drama, an all-abilities theatre group, as an Artistic Associate in 2019 after collaborating on Real.Not Real.

She focuses her practice around immersive/participatory forms of story-telling, and investigating ceremony and ritual as modes of performance.

ANNIE THOROLD

(Performer)

Annie Thorold is a Swedish actor who hopes to one day play Medea! She has training from Sweden and Australia, a Diploma in Acting; Wendelsberg Theatre school, Gothenburg and a Bachelor of Performance; The Australian Institute of Music, Sydney. She completed her degree with an internship at La Mama Theatre, Melbourne. Earlier this year, Annie debuted as a solo-performer, here on this stage, with *The Yellow Wallpaper*, which she adapted and devised together with dir. Laurence Strangio. In the beginning of the year she played her first lead in a feature film, *Song Without Words* (by Bramwell Noah). Soon you can see Annie perform again, at La Mama, in Savannah Bay.

CARMELINA DI GUGLIELMO

(Performer)

A proud M.E.A.A. member since 1980. Carmelina began her professional career with Handspan Theatre, in Visual Theatre productions such as *Secrets*, *Cho Cho San* and *Vida la Vida Frida Kahlo*. With a career spanning almost 40 years, Carmelina has been involved in many theatrical productions. Recently she performed in *Wild Cherries* by Daniel Keene, directed by Beng Oh. Some of her other La Mama Theatre credits include *An Evening with Sandra Shotlander*, *Hotel Bonegilla*, *The Good Person Of Szechuan*, *Mag and Bag*, *Six Characters In Search Of An Author*, *Chapel Perilous*, *Café Misto*, *La Befana*, *The Jack and Jill Story* and *Paradise*. Other work includes *The Omission of the Coleman Family*, *Take A Seat, 1916*, *Barassi*, *Barmaids*, *Mum's the Word*, *Sabat Jesus*, *Emma Celebrazione*, and *House Among the Stars*.

Film and television credits include *Promised*, *Scopa*, *Glitch*, *Newton's Law*, *Barracuda*, *Neighbours*, *Carla Cametti PD*, *Love's Brother*, *Twenty Something*, *Stingers*, and Australian feature film *Big Mamma's Boy*.

DANN BARBER

(Set Designer)

Dann Barber is a theatre designer, scenic artist and theatre maker. Dann has designed shows in Melbourne, Brisbane and Sydney, including *Carmen: Alive or Dead* starring Natalie Gamsu (Hayes Theatre Co 2018), *Angels in America* at fortyfivedownstairs (Cameron Lucky Dirty Pretty Theatre 2017), *Thomas Murray and The Upside Down River* by Reg Cribb (Griffin 2016), *Young and Jackson* by Don Reid at fortyfivedownstairs (2015), *Age of Bones* (La Mama 2017), and *The Coronation of Poppea* (Lyric Opera 2017). He is a regular collaborator with Director Benjamin Schostakowski, designing *A Tribute of Sorts* (Queensland Theatre 2014), *Klutz: A tragic comedy* (Brisbane Festival 2014); and *A Midsummer Night's Dream* (La Boite Theatre Company 2015). He assisted Gabriela Tylesova with costume design for *Sleeping Beauty* (Australian Ballet 2015). Dann is the founder of the newly established Melbourne-based theatre company Goodnight Darlings and he made his directorial debut with *Rainbow Man* at fortyfivedownstairs (2017). A NIDA Design Graduate in 2014 and RMIT Fine Arts Drawing Graduate in 2011.

RACHEL BURKE

(Lighting Designer)

Rachel's awards include eight Green Room Awards for Excellence in Theatre Lighting Design, IES Victorian and National Awards of Excellence for Lighting Design in 2005 & 2010 and Helpmann Award nominations in 2005 and 2015. Recent work includes *The Ghetto Cabaret* at 45 Downstairs directed by Gary Abrahams, *Escaped Alone* by Caryl Churchill and directed by Jenny Kemp at Red Stitch, *Barnum -The Circus Musical* directed by Tyran Parke and starring Todd McKenney at The Comedy Theatre Melbourne and *33 Variations* directed by Gary Abrahams and starring Ellen Burstyn also at The Comedy Theatre. *SHIT* (Dee & Cornelius) toured internationally to ongoing critical acclaim at the Venice Biennale and The Edinburgh Festival during August 2019. Rachel has an extensive body of work over three decades for main stage companies and the independent theatre and architectural lighting design sectors. She is a lecturer in performance design at University of Melbourne/Victorian College of the Arts.

IAN MOORHEAD

(Sound Design & Composition)

Ian is a Melbourne based artist specialising in music composition and sound design for theatre, dance, film and radio. He has performed around Australia and internationally, including New York, London, Edinburgh, Dublin, Wellington, Calgary and Vancouver.

He has worked with numerous companies, including Malthouse Theatre, Melbourne Theatre Company, State Theatre Company of South Australia, New Working Group, Back to Back Theatre, Red Stitch Actors Theatre, Dee and Cornelius, Windmill Theatre Co, Barking Gecko, Lab Kelpie, Leigh Warren and Dancers, Patch Theatre Company, Restless Dance Theatre, Vitalstatistix, NICA, Arts Centre Melbourne, the Australian Festival for Young People, Underbelly Arts Festival, FOLA, Big West Festival, Museum Victoria, the Australian Museum and ABC Radio. He has been nominated for two Green Room Awards for his designs for *Jurassica* (Red Stitch Actors Theatre in 2016) and for *Looking Glass* (New Working Group in 2018).

TENNESSEE MYNOTT-RUDLAND

(Stage Manager)

Tennessee Mynott-Rudland graduated from the Bachelor of Performing Arts at Monash in 2015. While there they were heavily involved in student theatre, managing a number of productions. Tennessee has since worked in arts management and facilitation roles with companies including Melbourne Fringe, The Village Festival, Footscray Community Arts Centre, St. Martins Youth Arts, and Western Edge Youth Arts. Recent stage management credits include: *DOG SHOW* (Melbourne Fringe, 2018), *We All Know What's Happening* (Vitalstatistix, Adelaide), *Between The Trees* (melinda hetzel & co.) and *A Room of One's Own* by Virginia Woolf (fortyfivedownstairs and Regional Arts Victoria tour).