

IF NEEDED, REPEAT



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Our sincerest thanks to the many volunteers who generously give their time in support of La Mama. La Mama's Committee of Management, staff and its wider theatrical community acknowledge that 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.

The La Mama community acknowledges the considerable support it has received in the past decade from Jeanne Pratt and The Pratt Foundation.

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 - Department of Premier and Cabinet, and the City of Melbourne through the Arts and Culture triennial funding program.



25 - 27 JUNE 2019 • THE BURROW

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Creators: **Harriet Wallace-Mead, Isabella Vadiveloo, Josiah Lulham**

Director: **Isabella Vadiveloo**

Performers: **Harriet Wallace-Mead, Josiah Lulham**

Sound Design: **Jess Keeffe**

*This work has been created, rehearsed, and performed on the lands of the Kulin Nation.
We pay respect to elders past, present, and emerging, and acknowledge
that sovereignty was never ceded.*

Creator and Director's Notes:

Josiah: Harriet and I spoke about working together in January of 2018, and we set out practicing together. We both wanted to create something that we had authored, and I had a keen interest in process, having just completed some training with the Duende Ensemble in Greece.

We began with training, working with psychophysical methodologies, and in the second half of last year trained with Nick Pappas of *Born In A Taxi*, honing our skills as both solo performers and as an ensemble (or duet, perhaps).

In terms of process, I was really interested to practice with improvisation as a method of making, and to discover what could emerge as meaningful through such a method, and what transforms about these meanings when we string these moments together.

Harriet: When Josiah and I came together to work on a show I was so keen to be working with him. His commitment to practice was fantastic for expanding my own ways of making, and his generosity and care in devising make him a beautiful collaborator. We started off with the things each of us were interested in, for me it was gender, family, and how dominant narratives shape perceived life choices, and for Josiah it was systems, bureaucracy, and the broader machinations of power. It was very broad! Josiah and I both have arts undergrads and our ideas tended to sound more like essay topics than stageable moments. We'd gotten to an incredible place of trust and some bits and pieces we were proud of, but we knew we needed a director.

Josiah: Isabella is someone we both highly respect a critical mind with a unique dramaturgy Harriet and I both love. We asked Isabella to be a part of the project in January of 2019, and together the three of us have been working minimum twice a week since then, generating, ideating, discarding, and--finally--curating this development. We became, as an ensemble, dedicated to curiosity, and I really value these two incredible women as collaborators and as friends.

Isabella: When Harriet and Josiah asked me to come on board, I was tasked with shaping the amazing physical vocabulary they had developed, along with some pretty huge and intellectual concepts they were interested in, into a show. I was thrilled with how quickly we were able to sync up with each other and how willing they were to trust me with their bodies and brains. I was a pretty ruthless energy in the room – asking hard questions and drilling down into what we really needed to say through the work and why. I arrived at motherhood after a number of these conversations. The initial reaction I received from Harriet and Josiah was perfect – fear, bewilderment and excitement. We set to work unpicking, unpacking, everything we needed to say. We took care of each other. We were honest with each other. We let tangents fly then reeled each other back in. We were silent, we got noise complaints. We took risks. We failed, a lot. We listened hard. We sat in the unknown. We ate a lot of avocado dip. Eventually we settled, for just a moment, but long enough to show you what we made.

Isabella Vadiveloo is a Melbourne based theatre maker who works across disciplines as a theatre director, dramaturg, performer, deviser and creative director. As a theatre maker she has a strong interest in the development of new, form pushing and politically engaged performance. Her passion is centring underrepresented stories, often working with physical and body centred practices. She also centres her practice around emotional safety and respect, cultivating a work space carefully primed for risk taking. She has worked with The Dig Collective, Teatro De Los Sentidos and the Australian Shakespeare Company, as well as presenting works for the Melbourne Fringe, Crack Theatre, Immerse and Village Festivals. She currently curates the Small and Loud development program for the Arts Centre Melbourne. She is also in the process of completing her Masters of Directing for Performance at the VCA.

Harriet Wallace-Mead is a performer, deviser, producer and stage manager with a keen interest in political work that pushes boundaries in both form and content whilst being supported by safe and respectful process. Harriet has worked across a broad range of projects, working under Xanthe Beesley on recent Union House Theatre productions *The Lonely Crowd* (The George Paton Gallery, 2019, assistant directing and stage managing) and *Things We Should Talk About* (The Guild, 2018, assistant directing), both devised dance-theatre works. In 2018 she had her first experience with the Melbourne Fringe Festival, producing Freya McGrath's *The 24 Hour Dance Project*, a participatory endurance dance work that went on to Falls Festival (Lorne). She has participated as a performer and collaborator in works such as La Mama's Youth Ensemble's inaugural show *Kiss Sigh Shout*, *Laugh Cry Dream* (La Mama Theatre, 2017) and Jean Tong's *TERRORISM* (The Guild, 2016). She was also a collaborator, performer, and assistant director on *Cheeky Summer Fun* (2017), an independent work staged in a Seddon residence as an interactive show, incorporating installation work, scenes, dance, lectures, and song.

Josiah Lulham is a performer, improviser, deviser, and theatre maker interested of late in physical theatre. Josiah is a member of Melbourne Playback Theatre Company, and an anthropology PhD candidate at the University of Melbourne. The process of making and improvising theatre is the primary curiosity in his art practice currently, the area in which Josiah most enjoys playing. Most recently Josiah has appeared in In The Park Production's 2019 season of *As You Like It*, the devised work *Paradisiac* as part of the 2018 Next Wave Critical Mass program for The Melbourne Fringe, and Rohan Byrne's *RUR2020* for the 2018 National Science Week directed by Georgia Symons.

Sound designer and theatre-maker, multi-instrumentalist and composer, **Jess Keeffe** enjoys a variety of musical and theatrical pursuits. Recent work includes *Disparate Scenes for Millennial Dreams* (Periscope Productions), *Nomnomnom* at Kings Cross Theatre (Roshelle Fong), *All the Locks are Solid and Tight* (The Impending Room), *Nomnomnom* at Testing Grounds (Roshelle Fong), *RUR2020* (Playreactive), and *Her Father's Daughter* (Hotel Now). In 2016 she was selected for the MTC's inaugural Women in Theatre Program, and was seconded to John with Russell Goldsmith. She performs around Australia as a cellist and electronic artist under the name Tarsier.

Thank you to La Mama for giving us this opportunity and continuing a tradition of support for artists in the face of the tragic fire a year ago, and thank you to The Burrow for opening itself up as a home for our exploration. Thank you also to Freya McGrath, Nikki Edgar, Georgia Symons and David Harris for their generous support of our show, to Jess Keeffe for creating such a beautiful world of sound for us, and Wilson Liew for capturing the work in photos.

And thank you to our mums, for everything.