

HARRIET OXLEY

Harriet is a Melbourne-based theatre designer working mainly with costume design for dance, musicals, opera, circus and theatre. She has design qualifications from VCA (Graduate Diploma in Theatre Design) and RMIT (BA in Fashion Design) and has a background in film and television. Her work has a graphic sensibility and a painterly approach to colour. She draws inspiration from a variety of sources including world folk art and craft, botany, uniforms, Wiener Werkstätte, the silent and expressionist film era, Japanese theatre, Russian art, and children's book illustrations.

EMILY O'BRIEN

Emily has worked extensively in the field of production both locally and internationally, working primarily in the performing arts, festivals, cultural and corporate events. Emily completed a Bachelor of Dramatic Arts at the VCA School of Production in Melbourne in 2002, together with an internship at the prestigious Performing Garage for The Wooster Group in New York City that same year. She completed a Master of Arts Management degree at the University of Melbourne in 2012. Emily is a founding member of the production collective, First In Last Out (FILO). Her clients, collaborators and projects (current and past) include: All Tomorrow's Parties, Arena Theatre Co, BalletLAB, Boogie Festival, Comedy@Trades, Commonwealth Games Cultural Festival (Melbourne 2006), Federation Square, Film Victoria, Harley Davidson, Harvest Festival, Melbourne Festival, Nat Cursio Co, Next Wave, Polyglot Theatre, Sans Hotel, the Other Film Festival and Westside Circus, amongst others.

INSITE ARTS

Insite Arts is an Australian independent producer working with artists to initiate ideas, develop and create art and take it to audiences. As a producer, they provide key artistic support and management to their artist's projects and practice, collaborating with them from concept through to realisation.

THANK YOU

Brienna Macnish, Miles O'Neil, Arts House and Angharad Wynne-Jones, Yoni Prior, John Cummings, Milly, David Murphy, Chunky Move, Performance Space and Jeff Khan, Hugh Covill, Erin Milne, Vanessa Chapple, Jo Talia, Keith and Yvonne Knight, Quinn Knight, Stephen Saulwick, Angela Pagano, David Ricardo from Cut Record, Rachel Hatherley, Max at Footscray TV & Hifi Service, Vanessa Tomlinson for percussion samples and Freya Waterson, Stacey Baldwin and Insite Arts.



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SYDNEY FESTIVAL AND PERFORMANCE SPACE PRESENT

ENDINGS

TAMARA SAULWICK AND INSITE ARTS | AUSTRALIA | WORLD PREMIERE

SYDNEY FESTIVAL AND
PERFORMANCE SPACE PRESENT

ENDINGS

TAMARA SAULWICK
AND INSITE ARTS

CONCEPT, TEXT AND PERFORMANCE BY

Tamara Saulwick

CREATED IN COLLABORATION WITH

SOUND DESIGN, COMPOSITION AND OPERATION

Peter Knight

SONGWRITING AND PERFORMANCE

Paddy Mann

SET AND LIGHTING DESIGN

bluebottle

Ben Cobham

DRAMATURGY

Margaret Trail

TECHNICAL MANAGEMENT, AUDIO ENGINEERING AND OPERATION

Nick Roux

COSTUME DESIGN

Harriet Oxley

PRODUCTION MANAGEMENT

Emily O'Brien

PRODUCER

Insite Arts

Freya Waterson

INTERVIEWEES

Christine Grace

Carolyn Hanna

David Wells

Faridah Whyte

Neil Cameron

Jane Hall

Hanspeter Horner

Maryanne Caleo

Annie Edney

Irving Saulwick

Lorraine Culross

Meri Vitas

ENDINGS

Acclaimed performance maker Tamara Saulwick employs portable turntables, reel-to-reel tape players and live performance in a moving meditation on cycles and the ending of things. Featuring the voice of Paddy Mann (Grand Salvo), an electro-acoustic score by Peter Knight, and design by Ben Cobham (bluebottle), *Endings* explores the experiences – both ordinary and extraordinary – that cluster around death, dying and the afterlife.

Endings is built, in part, from one-on-one interviews: real people's stories, reflections and voices. Cut onto bespoke vinyl records, these voices are embedded in a richly textured sound design; operated, accompanied and extended through live performance and song.

Voices of the living emerge from the crackle of records turning, vintage reel-to-reels send tape loops round the space. Performers converse with recorded thoughts from the past ... and a voice floats through this evocative sound-world, singing an ode to the recently departed ...

ARTIST'S NOTE

When my son was three years old he came across a fly on the floor. A dead fly lying on its back. I picked it up by its little wing, opened the back door and threw it out into the winter night. My son, concerned about the welfare of the fly asked, 'Mum, why did you throw the fly out the back?'

I said, 'Because it was dead.'

'Won't it be cold?' he asked.

I said, 'No it won't be cold because it's dead.'
And I laughed.

Then later after climbing into bed, 'Mum, will I feel the cold when I'm dead?'

I said, 'No you won't feel the cold because ...'

He said, 'Mum, will I be able to see when I'm dead? How will I be able to speak? Where will you be when I'm dead? Mum? How will I find you when I'm dead?'

For my young son the idea of death, of life ending, was beyond imagination. Embedded in his questions lies the very human desire to stay connected to loved ones. Always. In some ways *Endings* is an extension of that, and subsequent conversations with my son, my father and others. The work is built in part from a series of recorded conversations or interviews that revolved around the general theme of endings, and in particular that of life ending. The interview participants many of whom are personal friends, entered into the process with enormous generosity, trust and grace. I thank each and every one of them. It was a genuine privilege to hear their stories.

In *Endings*, fragments of these conversations emerge from the old analogue technologies of tape and vinyl. In working with these vintage players we embrace the qualities of unpredictability, fragility and decay that they bring to the piece and which resonate with its overarching themes. In a culture where death is rarely discussed candidly, *Endings* creates a collective holding place for this most inevitable of shared experiences – a place within which multiple stories and perspectives can be voiced and evoked. *Endings* is a homage to loved ones no longer living.

Dedicated to Irving Saulwick 25/04/1930 – 1/08/2012

TAMARA SAULWICK

Tamara creates contemporary performance works for theatres and public spaces. Building on over 20 years experience, Tamara's individual practice has coalesced in recent years into a singular and compelling voice. Utilising digital, mobile and analogue technologies, with a particular emphasis placed on the role of sound in live performance, her works reflect on how we as individuals connect, confront and interact with one another. Tamara's work has toured nationally and internationally, been adapted for radio, received numerous nominations and awards and is produced by Insite Arts. Her solo work *Pin Drop*, presented by Arts House (2010), received critical acclaim, was nominated for four Green Room Awards and won the Outstanding Production Award (Theatre – Hybrid Performance). *Pin Drop* was later presented at the Malthouse Theatre (2011), toured nationally with Mobile States (2012), was adapted for ABC Radio National (2013), and presented at Tramway in Glasgow (2014). Other recent works include two Big West Festival commissions for public spaces, *Seddon Archives* (2011) and *PUBLIC* (2013). Appointed as Artistic Associate for Chamber Made Opera in 2014, Tamara is currently developing a new theatre/ music work in collaboration with composer Kate Neal. Also in development is a new digital theatre work commissioned by Arts House for the 2016 Festival of Live Art. Tamara is a 2015 recipient of an Australia Council Theatre Fellowship.

PETER KNIGHT

Peter Knight is a multidisciplinary musician who has gained wide acclaim for his eclectic approach, which integrates jazz, world music and experimental approaches. Peter's work as both performer and composer is regularly featured in a range of ensemble settings, he also composes for theatre and creates sound installations. In 2013, he was appointed Artistic Director of the Australian Art Orchestra.

Perpetually curious, Peter's practice defies categorisation; indeed he works in the spaces between categories, between genres and between cultures, developing an international following for his work with nine albums in as many years showcasing a diverse range of ensembles and approaches: "Hard to categorise ... hauntingly memorable" The Wire (UK). "Falling into an utterly genre-less wormhole" Cyclic Defrost. "An unusual and beguiling sound" Cadence Review (NYC). Peter is the recipient of numerous awards and nominations including an Australia Council Music Fellowship, two Bell Jazz Awards, APRA/AMC Art Music, Green Room Theatre (sound design), and AIR Independent Music. He holds a doctorate from Queensland Conservatorium Griffith University and was awarded 2013 Alumnus of the Year.

PADDY MANN

Under the moniker Grand Salvo, singer/songwriter Paddy Mann has created six albums of songs that are not easy to categorise but which could be perhaps described as contemporary folk. Paddy is recognised by many as one of Australia's finest songwriters and Grand Salvo has a steadily growing and loyal following. Paddy has staged two album launches at Melba Hall with a 20-piece ensemble, played at the Fairfax Studio, Arts Centre Melbourne, The Famous Spiegeltent, the Meredith Music Festival, the Centre Pompidou-Metz, and the "Music Apartment" festival in Fukuoka, Japan. His albums have been selected for album of the week on radio stations PBS, RRR, Radio National, 3CR and RTR. In 2013, his most recent album, *Slay Me in My Sleep* (Preservation), recorded in Berlin with Nils Frahm was shortlisted for the Australian Music Prize.

BEN COBHAM/ BLUEBOTTLE

Together with their talented and valued staff, bluebottle creates its own design and light-based work, and is fortunate enough to engage with a diverse range of artists, designers and their projects. Bluebottle's work can be seen in theatres, galleries, museums, found architectural spaces and architecture through disciplines such as music, dance, visual art and exhibitions. Bluebottle has designed for theatre and dance projects with artists and companies including: Back to Back Theatre, Ibjerri Theatre Company, Malthouse Theatre, Lucy Guerin Inc, Chunky Move, Jenny Kemp, Balletlab and Australian Ballet.

MARGARET TRAIL

Margaret Trail is a graduate of the Victorian College of the Arts, School of Drama, has a Postgraduate Diploma in Art History from Monash University and a PhD in Performance Studies from Victoria University. She has worked extensively in the composition and teaching of performance. Throughout the 1990s and 2000s she made many works for theatre, installation and radio, investigating relationships between sound, movement and words. From 1998–2014 she was a lecturer at Victoria University, Melbourne where she supervised numerous MA and PhD investigations in performance and writing.

NICK ROUX

Nick Roux is an artist who prefers to remain unhindered by the constraints of a medium or toolset. His works manifest themselves through a wide range of formats. As a composer and system designer for live performance he has worked with Luke George, Tristan Meecham, Chunky Move, Aphids, Nicola Gunn, Dario Vacirca, Ashley Dyer, Torque Show, Tamara Saulwick, Arts House and Kristy Ayre. Together with real-time motion graphics developer Frieder Weiss, Nick recently designed and programmed the large-scale real-time video graphics system for *King Kong* the musical. Nick has also created video works for gallery installation, Global Creatures, Chunky Move, NYID and Next Wave Festival. His short film *Homemade* was selected for Flickerfest International Short Film Festival in 2009, and *The Palindromist*, a short dance film, was selected for Cinedans Dance on Screen Festival in the Netherlands in 2011.

Commissioned by Arts House
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