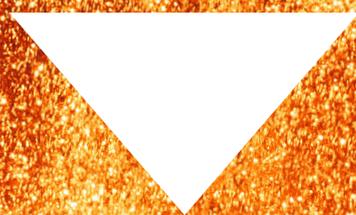


MELBOURNE
International Arts
FESTIVAL



2 → 20
October
2019

Melbourne International Arts Festival would not be possible without the significant support of our partners.

GOVERNMENT

PRINCIPAL
PUBLIC PARTNER



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Kronos Quartet
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Melbourne International Arts Festival acknowledges the Wurundjeri/Woiwurrung and Boon Wurrung people of the Kulin Nation on whose country these events take place.

We pay our deepest respects to all Elders —past, present and emerging.



Welcome

I arrived in Melbourne four years ago with one defining question: 'What do you give the city that's got everything?'

Once the Board had confirmed that an iTunes voucher wasn't going to cut it, I sat with everyone I could, from Kulin Elders to artistic visionaries, from festival tragics to city legends, to begin the dark art of defining the grand vision from which to summon a set of festivals.

'Only connect!' said E.M. Forster in *Howards End*, 'Only connect the prose and the passion, and both will be exalted.'

For 35 years the Melbourne International Arts Festival has looked for new and unexpected ways to connect Melbourne with the rest of the world, to connect a complex past with the emerging future, and to connect the passion of artists with the prose of society.

These three imperatives are as alive today as ever, but a fourth has emerged: to allow us all to connect with each other, in new spaces and contexts.

In a world in which digital disruption has become

business as usual, in which we think of 'connecting' in terms of how soon we can politely ask someone for their Wi-Fi password, the role of this festival is to create the most astonishing individual and group experiences both digital and analogue, with artists as the navigators and us, the audiences, as the explorers.

This year's Festival has been designed to be sharply focused, to create energy and urgency. Following the build-up of pressure and tension, we want the Festival to be the moment of lightning: charged by the friction of ideas, engagement and exploration, harnessed in the aftermath to create energy, debate and inspiration.

We start where we should always start, with the first words being spoken by the First Peoples of this land, the Eastern Kulin Nation, sharing some of the oldest culture on earth and welcoming us onto their land.

From there we each follow our own paths around the city and around the world, experiencing the solitary and the communal,

the epic and the intimate, magic and truth. Experiences selected to be irresistible in this already well-served city, to be constantly surprising and fresh, to give you what you want but not what you expect.

And so please find enclosed my final Melbourne International Arts Festival. I am deeply proud of the incredible moments we have shared over the past few years and am equally excited about the ones that lie ahead.

Festivals are fuelled by hope, one of the few infinitely renewable resources, and are equally audacious. In this year's Festival I hope we will all find endless opportunities to truly connect.

The Wi-Fi password is Melbf@st1, by the way.

Jonathan Holloway

— ARTISTIC DIRECTOR

Welcome



Welcome to the 2019 Melbourne International Arts Festival.

This leading event showcases the best local and international artists from around the globe.

This year—which is packed with Australian and world premieres—promises to be no exception.

We're proud that—for more than 30 years—the Melbourne International Arts Festival has shown just why our city is Australia's cultural capital.

And we're proud that—starting from next year—it'll transform into an even bigger and better winter festival. This exciting new event will bring Melbourne to life during the traditionally quieter months.

On behalf of our Government, I hope you enjoy the 2019 Melbourne International Arts Festival and take advantage of everything our city and state have to offer.

The Hon
Daniel Andrews MP

– PREMIER



Inspiring performances, boundary-pushing ideas, and big talent: leading artists from home and abroad share their newest creations at the 2019 Melbourne International Arts Festival.

You can catch thrilling world premieres from some of our best homegrown talent including *Token Armies* from dance heroes Chunky Move, *The Shadow Whose Prey the Hunter Becomes* by Back to Back Theatre and *Anthem*, the follow-up to the seminal theatre work *Who's Afraid of the Working Class?*

Congratulations to the team on a fantastic program. From 2020 the Festival will be transforming and growing as part of the new blockbuster winter festival—but great art and great local talent will always be at its heart.

The Hon
Martin Foley MP

– MINISTER FOR
CREATIVE INDUSTRIES



The City of Melbourne is proud to be a long-term supporter of Melbourne International Arts Festival.

This exciting and celebrated event is set to enliven our streets and stages with passion and flair.

I look forward to *Tanderrum*: the moving opening ceremony and Welcome to Country from the five language groups of the Eastern Kulin Nation.

This year we welcome back the iconic 1920s Famous Spiegelent to the Arts Centre Melbourne Forecourt and I invite you to enjoy international performances in this superb venue underneath our iconic spire.

I hope you enjoy this cultural highlight in one of the world's great arts cities.

Sally Capp

– LORD MAYOR

Contents



This is an exciting milestone year for Melbourne International Arts Festival: our 35th year, the final of four marvellous Festivals from Artistic Director Jonathan Holloway and the last in October before our move to winter in 2020.

This Festival is a celebration of the wonder of arts and culture. It plays a special part in the fabric of Melbourne: enriching and thought-provoking, inspiring people to think outside the everyday. It is also great fun.

It brings us together to share both our humanity and our search for fabulous entertainment. It is a chance to make new friends and deepen current friendships.

This year we are proud to not only present but commission work from international and Australian artists, ensuring Melbourne is the first in Australia—and often the world—to see works come in to being.

The Festival is made possible by the Victorian Government, City of Melbourne, our corporate supporters and, of course, our donors.

I encourage you to be a part of it, with friends and family to explore all the city has to offer at Festival time.

Thank you all.

Tim Orton

– CHAIR

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Access

We strive to make our events as accessible as possible.

» Look for the following symbols in this guide and on our website to indicate the accessibility of each event.

ACCESS SYMBOLS

Venue access

» We use a range of venues with different accessibility features.



Wheelchair accessible venue



Sound amplification systems available

Access services

» Check the event page for performances with additional access services.



Auslan interpreted performance



Audio described performance



Open captioned performance



Tactile tour available

Visual symbols

» These symbols provide an indicator of the level of visual elements in a performance to assist those who are deaf or hard of hearing.



No music or dialogue



Fully surtitled or minimal dialogue, some background music and/or sounds



Partly surtitled or includes dialogue, background music and/or sounds

BOOKING TICKETS

» To ensure we provide you with the most appropriate seating, call 03 9662 4242 or email ticketing@festival.melbourne and let us know about your access requirements.

COMPANION & CARER CARDS

» We accept Companion Cards.
» Victorian Carer Card holders qualify for concession priced tickets.



See 3 or more events & save 15%

Look for the **3+** symbol and book in one transaction online to save.

More ways to save

MATINEE PACKAGE

See 3 or more matinees and pay \$40* per ticket.

UNDER 30s

A limited number of \$39* tickets are available for most events.

GROUPS

Book a group of 8 or more and save 10% on most events.

CONCESSION

Concession card holders are eligible for discounts for most events.

PACKAGES PRE-SALE

Wed 17 July at 12 noon

ALL TICKETS ON SALE

Mon 22 July at 12 noon

*Read the fine print on page 96 for terms and conditions.



Photo by Jeff Busby

Simon Laherty

Actor / Back to Back Theatre collaborator /
Britney Spears trivia expert / Creative Victorian

See Simon in Back to Back Theatre's latest work,
The Shadow Whose Prey the Hunter Becomes,
at this year's Festival.

Find out how the Victorian Government
is supporting the work of creative Victorians
at creative.vic.gov.au

CREATIVE VICTORIA



Free & Special Events





Tanderrum

Federation Square

Wed 2 October 6.30pm

Approx 1 hr 30 mins no interval



FREE

festival.melbourne

LIVE STREAM

Can't make *Tanderrum* in person?
Tune in to our Facebook Page
on the night to watch.



Performed by the
**WURUNDJERI/
 WOIWURRUNG,
 BOON WURRUNG,
 TAUNGURUNG,
 WADAWURRUNG
 and DJA DJA
 WURRUNG**

Each year the first words of the Festival come from those who have carried this land's stories the longest—the First Peoples of Melbourne.

Tanderrum is a ceremony bringing together the Wurundjeri/Woiwurrung, Boon Wurrung, Taungurung, Wadawurrung and Dja Dja Wurrung language groups of the Eastern Kulin Nation—a ceremony of celebration that reaches across Aboriginal time.

This sacred ceremony had been hidden since European invasion, until six years ago the Eastern Kulin brought *Tanderrum* back to central Melbourne to open the Festival.

Since then this cross-cultural moment has become an essential and living element of the Festival and a Welcome to Country for local and international artists and audiences.

Melbourne is sacred to the Traditional Custodians. Through this event we ensure that Aboriginal culture remains present and relevant to our city today. *Tanderrum* is your invitation to share this sacred place.





Melbourne Art Trams

October 2019
–August 2020



FREE

festival.melbourne

Melbourne's grandest festival is indelibly linked with one of its most visible expressions: the annual transformation of trams into moving canvases proudly wearing some of our most arresting artworks.

Welcoming all comers and weaving their way through the city, these trams are as much a part of Melbourne's fabric as the Festival itself.

Melbourne Art Trams takes as its inspiration the original *Transporting Art* project, which from 1978 to 1993 saw iconic local artists the likes of Mirka Mora, Howard Arkley and Reg Mombassa transforming historic W-class trams with their vivid art. The Festival reignited this spark in 2013 and ever since has been inviting artists to submit their ideas for rich and illuminating new designs.

Every year eight creative minds from Victoria make over a tram each, with one given to a recreation of an original *Transporting Art* work. This year that entry will be inspired by Lesley Dumbrell's 1986 tram, whose vibrant design will again bring colour to Melbourne streets.

Valerie Tang,
2018 Melbourne Art Tram.
Photo: James HH Morgan

Presented
with





MELBOURNE IS A CREATIVE CITY

The City of Melbourne proudly supports major and emerging arts organisations through our 2018–20 Triennial Arts Grants Program

African Music and Cultural Festival

Aphids

Arts Access Victoria

Australian Art Orchestra

Australian Centre for Contemporary Art

BLINDSIDE

Chamber Made

Circus Oz

Craft Victoria

Emerging Writers' Festival

Human Rights Arts & Film Festival

ILBIJERRI Theatre Company

KINGS Artist-Run

Koorie Heritage Trust

La Mama

Liquid Architecture

Lucy Guerin Inc.

Malthouse Theatre

Melbourne Fringe

[Melbourne International Arts Festival](#)

Melbourne International Comedy Festival

Melbourne International Film Festival

Melbourne International Jazz Festival

Melbourne Queer Film Festival

Melbourne Symphony Orchestra

Melbourne Writers Festival

Multicultural Arts Victoria

Next Wave Festival

Polyglot Theatre

Speak Percussion

St Martins Youth Arts Centre

Victorian Youth Symphony Orchestra

West Space

The Wheeler Centre

Wild@Heart Community Arts



melbourne.vic.gov.au/triennialarts





Theatre





The Nico Project

Arts Centre Melbourne
Playhouse

M	T	W	T	F	S	S
OCT	2	3	4	5	6	
7	8	9	10	11*	12	13
14	15	16	17	18	19	20

Tue–Sun 7.30pm
Sat 19 October also 1pm
1 hr 10 mins no interval

*Preview



Tickets from \$69
Eligible for

Transaction fees may apply

festival.melbourne
Arts Centre Melbourne
1300 182 183

One of pop culture's most original female artists, Nico has long remained one of its most enigmatic.

After an early career as actor and muse for filmmakers such as Fellini and Warhol, German-born Christa Päffgen blazed onto the American music scene like a meteor. Her 1967 debut with *The Velvet Underground* spawned one of rock's most enduring works, but rather than becoming devoured by the New York arts scene she risked it all, shunned the limelight and dedicated the years until her premature death creating a body of work that was pioneering and marginalised, but all hers.

The Nico Project opens the line between Nico's potent imagination and us, and commands from the shadows a figure who should never have been consigned to it. Inspired by her stark, innovative 1968 album *The Marble Index*, performer Maxine Peake (*Black Mirror*, *Shameless*) and director Sarah Frankcom (Artistic Director of Manchester's Royal Exchange Theatre)—alongside 15 female musicians from Australia and the UK—lead this exhilarating exploration into the world of female creativity and its devastating cost in a field dominated by men.

Co-creators
MAXINE PEAKE
SARAH FRANKCOM

Music
ANNA CLYNE

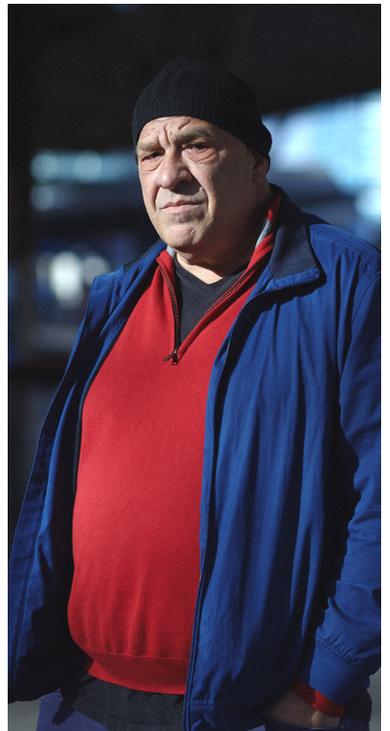
Text
E.V. CROWE

Movement
IMOGEN KNIGHT

Design
LIZZIE CLACHAN

Lighting Design
PAULE CONSTABLE

Sound Design
HELEN ATKINSON



WORLD
PREMIERE

With intelligence, well-
judged humour and the
searching qualities of truly
memorable theatre.

– SYDNEY MORNING HERALD ON
WHO'S AFRAID OF THE WORKING CLASS?

Anthem

Arts Centre Melbourne
Playhouse

M	T	W	T	F	S	S
OCT 1*	2*	3	4*	5	6	
7	8	9	10	11	12	13
14	15	16	17	18	19	20

Tue–Sat 7pm
Sun 5pm
Sat also 1pm

Approx 3 hrs with interval

*Preview
^Post-show Q&A



Auslan Interpreted
& Audio Described
Sun 6 October 5pm

Tickets from \$59
Eligible for

Transaction fees may apply

festival.melbourne
Arts Centre Melbourne
1300 182 183

The long-awaited follow-up to one of Australian theatre's most acclaimed collaborations asks a bold question: does Australia share a dream and do we really sing with one voice?

Twenty-one years ago four playwrights and a composer came together to create *Who's Afraid of the Working Class?*, a series of powerful interwoven vignettes that captured the zeitgeist of Melbourne and Australia in the 1990s. Now the same team reunite to take the pulse of our nation today, with director Susie Dee and an extraordinary ensemble of performers.

What emerges is a funny and ferocious portrait of a country unable to reconcile its past, uncertain of its future and political vision. The colliding voices that make up this anthem might not always be in harmony, but they cannot be silenced.

Who's Afraid of the Working Class? was an ode to tiny struggles writ large; *Anthem* turns up the volume on the everyday injustices we choose not to hear.

Writers
ANDREW BOVELL
PATRICIA CORNELIUS
MELISSA REEVES
CHRISTOS TSIOLKAS
IRINE VELA
Director
SUSIE DEE

Presented
with



Presenting
Partners

M I
A F

Barristers
Consortium

Commissioning
Circle

This project was initiated by
Arts Centre Melbourne.



This project has been assisted by the Australian Government's Major Festivals Initiative, managed by the Australia Council, its arts funding and advisory body, in association with the Confederation of Australian International Arts Festivals Inc., commissioned by Melbourne International Arts Festival, Arts Centre Melbourne, Sydney Festival and Perth Festival.



AUSTRALIAN
PREMIERE

Theatre
Palestine / USA

Remote Theater Project

Grey Rock

The Coopers Malthouse
Merlyn Theatre

M	T	W	T	F	S	S
		2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20

Wed–Sat 7.30pm
Sat also 2pm

1 hr 30 mins no interval
^ Post-show Q&A



Tickets from \$59
Eligible for

Transaction fees may apply

festival.melbourne
The Coopers Malthouse
03 9685 5111

In a small village in the West Bank, a former TV repairperson secretly builds a space shuttle to reach the moon. Without money or technology—but convinced that curiosity is stronger than gravity—Yusuf works passionately in the backyard shed. When Yusuf’s family and friends discover this unimaginable project, things begin to fall apart. *Grey Rock* is the spirit-lifting tale of someone with a mission.

Fresh from its US premiere at Manhattan’s legendary La MaMa theatre, Amir Nizar Zuabi’s acclaimed play lands in Melbourne to offer an intimate glimpse into the everyday lives of people living under occupation.

Performed in English by a cast of Palestinian actors from vastly different backgrounds, this refreshing play’s quiet humanity is a study in hope, grief, resilience and the power of DIY.



Sensuous, ambiguous ...
it's a masterpiece.

– THE AUSTRALIAN ON
LADY EATS APPLE

A vital sense-sharpening
tonic for theatregoers who
feel they've seen it all.

– THE NEW YORK TIMES ON
GANESH VERSUS THE THIRD REICH

Back to Back Theatre

The Shadow Whose Prey the Hunter Becomes

Arts Centre Melbourne
Fairfax Studio

M	T	W	T	F	S	S
OCT	2	3	4	5	6	
7	8	9	10	11 [^]	12	13
14	15	16	17 [#]	18	19	20

Wed–Sat 7.30pm

Sat also 2.30pm

Sun 2.30pm

1 hr no interval

[^]Post-show Q&A

[#]Post-show conversation
with Human Rights Watch



Tickets from \$49

Eligible for 

Transaction fees may apply

festival.melbourne

Arts Centre Melbourne

1300 182 183

Five activists with intellectual disabilities stage a public meeting. Their goal: a frank and open conversation about a history we would prefer not to know and a future fast veering out of our control.

The ethics of mass food production, human rights, the social impact of automation and the projected dominance of artificial intelligence are here deftly woven into a compelling narrative that probes the unstable foundations upon which contemporary society is built. A theatrical revelation inspired by mistakes, misreadings, misleadings and misunderstanding, it is an unflinching reminder that none of us are self-sufficient and all of us are responsible.

Geelong-based Back to Back Theatre's long association with the Festival includes 2016's *Lady Eats Apple*, 2005's *small metal objects* and the game-changing 2011 masterpiece *Ganesh Versus the Third Reich*. We're thrilled to see what this world-leading company has in store with its latest creation.



AUSTRALIAN
PREMIERE

roots enchants on all levels—
visually, musically, imaginatively.

— CHARLESTON CITY PAPER

1927

roots

The Coopers Malthouse
Merlyn Theatre

M	T	W	T	F	S	S
OCT	2	3	4	5	6	
7	8	9	10	11	12	13
14	15	16	17	18	19	20

Thu–Sat 7.30pm
Sat also 2pm
Sun 5pm

1 hr 10 mins no interval



Tickets from \$49
Eligible for

Transaction fees may apply

festival.melbourne
The Coopers Malthouse
03 9685 5111

GET TO KNOW 1927
Sun 6 October 2pm
Details and registrations
at festival.melbourne

For anyone who has caught a show by 1927, the mere mention of the English theatre company is enough to light up the eyes. Theatre isn't quite the word for it, though: fusing handcrafted animation, live music, the visual aesthetic of early cinema and a fondness for the fantastic, weird and darkly hilarious, 1927 exists in a realm of its own.

roots builds upon a series of rarely told folktales that offer a glimpse into imaginations from a pre-industrial age. Tyrannical ogres, magical birds, and very, very fat cats are brought to life with the company's signature style, set to a live score involving Peruvian prayer boxes, donkey jaws, violins and musical saws.

This latest creation from 1927 considers the narratives of our forebears and how they might shape the stories of our future.





PHOTO | Prudence Upton (original cast)

Nakkiah Lui

Black is the New White



– LIMELIGHT



Generously funny ...
a bustling, astute and
questioning social comedy
on identity politics.

– SYDNEY MORNING HERALD



– DAILY TELEGRAPH

It's Christmas and Charlotte Gibson is in love. What better time for the fast-rising Aboriginal lawyer to introduce her large family to her fiancé's own kin? There's the small problem of their respective fathers, but as it turns out, this holiday season everyone's getting a disaster of their own.

A layer cake of racial politics, sexual tension, parental expectation and class privilege, *Black is the New White* is also laugh-out-loud funny from entrée to dessert. On the back of two sellout Sydney seasons, Melbourne audiences have been hungering for a taste of Nakkiah Lui's wild romantic comedy.

Lui could write a parking ticket and you'd still laugh, and the award-winning playwright and TV personality has quickly confirmed her position as the pre-eminent new voice on the Australian stage.

Southbank Theatre
The Sumner

2 October–6 November

Mon & Tue 6.30pm
Wed–Sat 8pm
Wed also 1pm
Sat also 2pm

2 hrs 30 mins including interval



Audio Described Sat 19 October
2pm & Tue 22 October 6.30pm

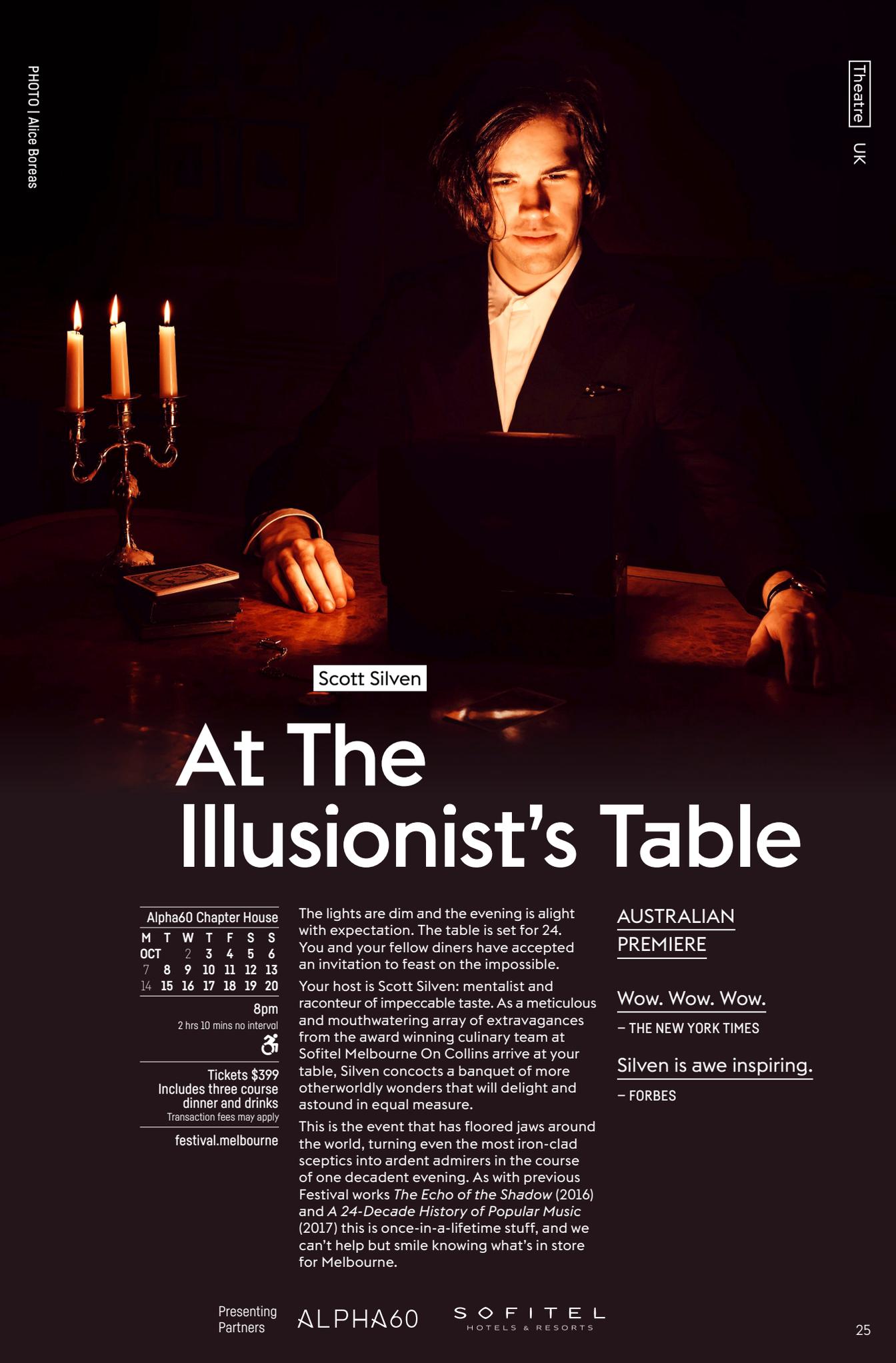
Open Captioning

Sat 26 October 2pm

Tactile Tour Sat 19 October 1pm

festival.melbourne

Melbourne Theatre Company
03 8688 0800



Scott Silven

At The Illusionist's Table

Alpha60 Chapter House										
M	T	W	T	F	S	S				
OCT	2	3	4	5	6					
7	8	9	10	11	12	13				
14	15	16	17	18	19	20				

8pm
2 hrs 10 mins no interval


Tickets \$399
Includes three course dinner and drinks
Transaction fees may apply

festival.melbourne

The lights are dim and the evening is alight with expectation. The table is set for 24. You and your fellow diners have accepted an invitation to feast on the impossible.

Your host is Scott Silven: mentalist and raconteur of impeccable taste. As a meticulous and mouthwatering array of extravagances from the award winning culinary team at Sofitel Melbourne On Collins arrive at your table, Silven concocts a banquet of more otherworldly wonders that will delight and astound in equal measure.

This is the event that has floored jaws around the world, turning even the most iron-clad sceptics into ardent admirers in the course of one decadent evening. As with previous Festival works *The Echo of the Shadow* (2016) and *A 24-Decade History of Popular Music* (2017) this is once-in-a-lifetime stuff, and we can't help but smile knowing what's in store for Melbourne.

AUSTRALIAN PREMIERE

Wow. Wow. Wow.
– THE NEW YORK TIMES

Silven is awe inspiring.
– FORBES



AUSTRALIAN
PREMIERE



– BOYZ MAGAZINE, THE SCOTSMAN,
THE LIST, THE ARTS DESK



Ground-breaking
adaptation.

– THE GUARDIAN

Unicorn Theatre
& Untitled Projects (UK)

The End of Eddy

The Coopers Malthouse
Merlyn Theatre

M	T	W	T	F	S	S
OCT	2	3	4	5	6	
7	8	9	10	11	12	13
14	15	16	17	18	19	20

Wed–Sat 7.30pm
Sat also 2pm
Sun 3pm

1 hr 30 mins no interval

^ Post-show Q&A



Auslan Interpreted
Sat 19 October 2pm

Tickets from \$49
Eligible for

Transaction fees may apply

festival.melbourne
The Coopers Malthouse
03 9685 5111

The internationally acclaimed story comes of age on stage.

Édouard Louis was put on the world map at just 21 with this devastating true account of growing up gay and poor in rural France. The perpetual grey weather that hung over Eddy met its human counterparts in his alcoholic father, miserable mother, brooding half-brother and a school culture of bullying, homophobia and misogyny. Eddy's only option: to find a way out.

This adaptation of Louis' moving memoir is anything but deflating, however, mustering a theatrical and televisual arsenal to reclaim the joie de vivre every outsider deserves.

Often manifesting a mischievous irreverence towards theatre conventions and tapping a profound vein of empathy, *The End of Eddy* draws out the universal themes inherent in this stunning autobiography to create something more. We know you'll feel it too.

Based on the book
En finir avec Eddy Bellegueule
by ÉDOUARD LOUIS

Adapter
PAMELA CARTER

Director
STEWART LAING





– STAGE DOOR

Pioneering in its intimacy,
yet unapologetically
heartwarming.

– THE NEW YORK TIMES

Why Not Theatre

A Brimful of Asha

The Coopers Malthouse
Beckett Theatre

M	T	W	T	F	S	S
OCT	2	3	4	5	6	
7	8	9	10	11	12	13
14	15	16	17	18	19	20

Wed–Sat 7pm
Sat also 1pm
Sun 5pm

1 hr 30 mins no interval



Auslan Interpreted &
Audio Described
Sat 12 October 1pm

Tickets from \$59
Eligible for

Transaction fees may apply

festival.melbourne
The Coopers Malthouse
03 9685 5111

In this ring it's son versus mum. We don't like his odds.

Ravi's parents rolled with the punches when they learned he wanted to be—gasp!—an entertainer. But unmarried at 27? This will not stand.

Canadian actor, writer and director Ravi Jain's *A Brimful of Asha* is the hilarious true story of a man whose Indian-born parents want only the best for him, whatever his thoughts on the matter. Derailing his work, arranging prospective brides and exposing their son to unending bouts of humiliation are all just part of their job description. What's worse: even Ravi's spotlight isn't safe from his mother Asha's meddling.

Aided by copious tea and samosas, mother and son take to the stage to spar over the supposed failure that is his life, delivering their respective takes on marriage and freedom, tradition and modernity. Stuffed full of humour and insight, this is the kind of battle only a deep love and affection can afford, and while Asha might not be the trained performer her son is, she's a force of nature that will not be denied.

AUSTRALIAN
PREMIERE



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We believe that you should enjoy life as it happens – right now. That's why we created a frequent flyer programme full of rewards. With KrisFlyer you can earn and redeem miles across over 30 airlines, including Singapore Airlines, SilkAir and Scoot. And with more than 200 non-airline partners that enable you to earn KrisFlyer miles too, you will travel miles better.

Find out more at krisflyer.com/milesbetter



ILBIJERRI Theatre Company

BlackWrights Showcase

Join us for an ultra-blak invigoration station of deadly inspiration.

Be elevated by the presentation of select excerpts from three fresh new scripts by cutting edge First Nations playwrights: Monica Karo, Nazree Dickerson and Blayne Welsh. These daring works have been developed through ILBIJERRI's BlackWrights Creators Program, an industry incubator empowering artists in the development of new First Nations theatre.

The showcase will also include a line-up of First Nations emerging talent over *kai kai* (fancy nibbles) and panel yarns with the writers, actors and ILBIJERRI's Artistic Director Rachael Maza (winner of the 2019 Australia Council Award for Theatre).

Southbank Theatre
The Lawler

Sat 12 October 2.30pm

3 hrs with breaks



FREE

Registrations required

festival.melbourne

**STOMPING
GROUND.
PROUDLY
SUPPORTING
THE ARTS IN
MELBOURNE.**



OFFICIAL BEER PARTNER

MELBOURNE
International Arts
FESTIVAL



**MELBOURNE BREWED.
ENJOYED ANYWHERE.**



Dance





Visually striking.

– THE STAGE

Exquisite ... an
intoxicating experience.

– THE AUSTRALIAN ON *UNDER SIEGE*

Yang Liping
Contemporary Dance

Rite of Spring

Arts Centre Melbourne
State Theatre

M	T	W	T	F	S	S
OCT	2	3	4	5	6	
7	8	9	10	11	12	13
14	15	16	17	18	19	20

Thu–Sat 8pm
Sun 2pm

1 hr 15 mins no interval



Tickets from \$59
Eligible for

–Transaction fees may apply

festival.melbourne
Arts Centre Melbourne
1300 182 183

In 2017 Yang Liping left Festival audiences reeling in wonder at the ravishing spectacle *Under Siege*. Now the choreographer known in China as the 'Peacock Princess' returns with a work of theatrical imagination even more triumphant.

Reuniting with Oscar-winning designer Tim Yip, Yang here turns attention to one of the twentieth century's most exalted scores for dance, *The Rite of Spring*. Featuring Igor Stravinsky's instantly recognisable music alongside original compositions drawing on traditional Tibetan music, this riveting new production introduces Chinese and Tibetan notions of the cyclical nature of life, death and rebirth.

We simply couldn't miss the chance to bring to Melbourne this exhilarating new work from such a major world talent.

Presenting
Partners



M I
A F

Asian Business
Consortium



With support
from

Consulate General of
P.R. China in Melbourne



WORLD
PREMIERE

It's cathartic, visceral
and left the opening night
crowd literally gasping.

– PEDESTRIAN.TV ON *FOREVER AND EVER*
(SYDNEY DANCE COMPANY)

Chunky Move

Token Armies



Meat Market						
M	T	W	T	F	S	S
OCT	2	3	4	5	6	
7	8	9	10	11	12	13
14	15	16	17	18	19	20

6pm & 8.30pm

1 hr 30 mins no interval



Tickets \$59
Eligible for 6+

Transaction fees may apply

festival.melbourne
Arts House 03 9322 3720

When you enter an environment populated by varied lifeforms, animated machines and a set that itself seems to pulse and breathe, you know you're not in traditional dance territory. This visionary creation throws every rule to the wind, and is the first work created by Antony Hamilton since taking up the helm of Chunky Move.

Token Armies is a symphony of action, image and sound, and a collective experience through which audiences will make their own journey. Featuring a leviathan sculpture by Creature Technology Co.—the renowned creators of works such as *King Kong* and *Walking with Dinosaurs*—this immersive spectacle explores the way labour becomes ritual and opens up opportunities for a future humanity. Bio-mechanical forms alongside an ensemble of 23 performers query the boundary between the living and the inanimate.

Epic in scale, ambitious in conceit and utterly unforgettable in execution, this world premiere event is an evolutionary leap into an unknown tomorrow.



Choreography & Music
HOFESH SHECHTER



Heart-stopping.

– FINANCIAL TIMES



A wild waltz for the end
of time ... [*Grand Finale*]
ranks among Shechter's
most sophisticated
creations. – THE GUARDIAN

Hofesh Shechter Company

Grand Finale

Arts Centre Melbourne
State Theatre

M	T	W	T	F	S	S
OCT	2	3	4	5	6	
	7	8	9	10	11	12 13
	14	15	16	17	18	19 20

Thu–Sat 8pm
Sun 2pm

1 hr 40 mins with interval

^Post-show Q&A



Tickets from \$69
Eligible for

Transaction fees may apply

festival.melbourne
Arts Centre Melbourne
1300 182 183

One of contemporary dance's most electrifying luminaries returns to our shores with his grandest work yet.

Let's begin at the end. As the world teeters on the brink of collapse, Hofesh Shechter is here to preside over our imminent extinction. With *Grand Finale* the legendary choreographer conjures a frighteningly familiar spectre of a planet threatened by ecological and social disaster, while the people must dance their way through the storm. Arresting in its imagery and riddled with moving honesty, this is dance that gazes into the abyss without blinking.

Grand Finale is replete with the intricate, ecstatic style that is Shechter's signature while maintaining a coy optimism in the face of chaos. Equal parts dance, theatre and live music gig, this is a wild tour of the apocalypse that may await us.



Branch Nebula

High Performance Packing Tape

Inventive and risk-taking.

— REALTIME

With every project we risk things blowing up in our faces. For Branch Nebula, that's just the beginning.

High Performance Packing Tape is the OH&S nightmare that transforms everyday stationery and office consumables into the infrastructure of one person's physical ruin. Performer Lee Wilson scales collapsing towers, hangs precariously from bridges unable to carry his weight and asks more of cheap materials than they're ever able to give.

Pivoting deftly between visceral terror and the ridiculous, this masterclass in contemporary performance needles at our desire for self-preservation and material wellbeing with a series of scenarios that each ratchet up the tension another notch. The sterile language of workplace safety, risk assessment and best practice is thrown to the wind, and though the suspense might be killing you, it's Wilson's neck that's on the line.

Meat Market

M	T	W	T	F	S	S
OCT	2	3	4	5	6	
	7	8	9	10	11	12
	14	15	16	17	18	19
					20	

Wed–Sat 8.30pm
Sun 7pm

1 hr no interval



Audio Described Fri 4 October

Tickets \$39
Eligible for

Transaction fees may apply

festival.melbourne
Arts House 03 9322 3720



Jo Lloyd

OVERTURE

Arts House, North
Melbourne Town Hall

M	T	W	T	F	S	S
OCT	2	3	4	5	6	
7	8	9	10	11	12	13
14	15	16	17	18	19	20

Wed–Sat 7pm
Sun 4pm

50 mins no interval



Tickets \$39
Eligible for 3+

Transaction fees may apply

festival.melbourne
Arts House 03 9322 3720

The unrequited and the unattainable, the objects of our obsessions and the lost heroes we will never know: these are the spectral idols that animate *OVERTURE*. A cast of four dancers embody a stream of fictions, desires, impossible scenarios and tense encounters in a space just as prone to transformation as the performers on stage.

Playful and studded with comic interludes, Jo Lloyd's choreography joyfully provokes the serious side of dance in a sincere attempt to find new ways to connect with one another.

Dancing at the precipice of the possible and the unthinkable, *OVERTURE* reminds us that what is in the frame is not always what is in the picture.

Winner

2019 Green Room Awards
Best Dance Production
Ensemble Performance
Outstanding Choreography



A wild ballet.

– THE AGE



Beautiful chaos.

– HERALD SUN





Thrilling, frightening and
entirely unforgettable.

– TIME OUT



Emotional and human.

– THE AGE

Stephanie Lake Company

Colossus

Arts Centre Melbourne
Fairfax Studio

M	T	W	T	F	S	S
OCT	2	3	4	5	6	
7	8	9	10	11	12	13
14	15	16	17	18	19	20

Thu–Sun 7.30pm
Sat also 2.30pm

50 mins no interval



Tickets from \$39
Eligible for 

Transaction fees may apply

festival.melbourne
Arts Centre Melbourne
1300 182 183

Fifty dancers. One stage. Endless possibilities.

From darkness they emerge, a dizzying mass of pulsating bodies. The push and pull of humanity is embodied by this heaving throng of life, but can a crowd be more than the sum of its parts? As complex patterns ripple through the flood of figures, a single movement triggers a chain reaction wheeling the fragile whole from chaos to order. This riveting, hypnotic dance work explores relationships between the individual and the collective, solitary striving and joyous union, with a cast of 50 performing as one.

In recent years Melbourne-based choreographer Stephanie Lake has cemented a reputation as one of the most exciting and prolific talents of her generation, and *Colossus* is her biggest achievement in every sense. The sheer energy of Lake's mass of performers brings an infectious edge, bound to leave you changed.





Masterfully performed.

- THE AGE



Showcases everything that's exciting about dance as an art form.

- THE MUSIC

Lucy Guerin Inc

Split

Meat Market						
M	T	W	T	F	S	S
OCT	2	3	4	5	6	
7	8	9	10	11	12	13
14	15	16	17	18	19	20

Wed-Sat 7pm
Sat also 2pm
Sun 5.30pm
50 mins no interval



Tickets \$39
Eligible for

Transaction fees may apply

festival.melbourne
Arts House 03 9322 3720

Two dancers occupy the same space; one is naked, one is clothed. As room to move grows smaller and smaller, the challenge of sharing a shrinking world becomes ever more desperate.

Lucy Guerin's *Split* is both simple in conceit and brilliant in execution. The Melbourne-based choreographer plays with time and space to hypnotic effect, spinning from the movements of the two dancers a power struggle of desires and demands. Set to a driving soundtrack by electronic composer Scanner and performed by two of the most virtuosic dancers working in Australia today, this is a gripping performance with deep resonances for a world in an ever-more precarious state.

A duet that verges on thriller territory, *Split* is the work of a modern master at the height of her powers.



LOVE EXTRA VALUE?

JOIN THE CLUB

AAMI proudly presents The Famous Spiegeltent. Buy tickets to *Wonders*, *What Girls Are Made Of* or *Gender Euphoria* through the Lucky Club for priority entry and your choice of seats.

Get in quick! Tickets are limited. Find out more at aami.com.au/luckyclub

LUCKY
YOU'RE
WITH **AAMI**



Tickets are limited, get in quick. AAMI Lucky Club is only available to eligible AAMI customers with an eligible policy. AAMI Travel, Business, Pet, ACT CTP and SA CTP aren't eligible. Before buying insurance issued by AAI Limited trading as AAMI, read the PDS at aami.com.au



AAMI presents

The Famous Spiegeltent

The Famous Spiegeltent
Arts Centre Melbourne
Forecourt

M	T	W	T	F	S	S
OCT	2	3	4	5	6	
7	8	9	10	11	12	13
14	15	16	17	18	19	20



We first introduced Melbourne to The Famous Spiegeltent in 2001, and what followed was an affair that bordered on the obsessive. For nearly a decade the Spiegeltent was a fixture of this city's festival, and its eventual departure left countless ardent admirers pining for more. So here you go.

Step inside the intimate interior to experience award winning gig theatre (*What Girls Are Made Of*), a cavalcade of gender diverse legends (*Gender Euphoria*) and a modern-day marvel (*Wonders*).

Within the most beautiful of the 'mirror tents' still surviving since their heyday in the 1920s and 30s, join us for experiences like no other. And the best bit: we're also open for free and up late, bringing you within breathing distance of some of the most exciting artists of our city (*Mirror on Melbourne*).





A life-changing
litany of pure joy.

– THE HERALD



– THE TELEGRAPH, BRITISH
THEATRE GUIDE, THE SKINNY

Raw Material &
Traverse Theatre Company

What Girls Are Made Of

The Famous Spiegel tent
Arts Centre Melbourne
Forecourt

M	T	W	T	F	S	S
OCT	2	3	4	5	6	
7	8	9	10	11	12	13
14	15	16	17	18	19	20

Mon–Sat 7.30pm
Sat 12 October also 2pm
Sun 5pm

1 hr 30 mins no interval

^ Post-show Q&A



Auslan Interpreted Thu 10 October

Tickets from \$59
Eligible for

Transaction fees may apply

festival.melbourne
Arts Centre Melbourne
1300 182 183

While school friends were battling exams, hormones and curfews, Cora Bissett was an indie pop hopeful. Even the loftiest teen dreams come crashing down.

In a tiny corner of Scotland circa 1992, a restless teenager perusing the local paper came across those age-old words: Band Seeks Singer. What followed was a record deal that launched Bissett's band Darlingheart into the stratosphere. In a matter of moments its young members went from worrying about school concerts to touring with Radiohead and Blur.

Twenty-five years later Bissett returns to the spotlight with an arresting snapshot of youth blown to global proportions. *What Girls Are Made Of* tries to make sense of the waves they rode—both highs and lows. Now a mother, the legacy Bissett leaves behind is all the more urgent.

Theatre rarely comes with a setlist like this. With the live band performing songs by the women that carried Bissett's ambitions—from PJ to Patti to Dolly—this cavorting portrait of a life well-lived is bound to inspire new generations to follow suit.

Writer
CORA BISSETT
Director
ORLA O'LOUGHLIN

AUSTRALIAN
PREMIERE

In association with Regular Music.

Scott Silven

Wonders

AUSTRALIAN PREMIERE

Silven is not to be missed.

– ENTERTAINMENT WEEKLY

Astonishing.

– THE EPOCH TIMES

Scott Silven isn't just one of the world's finest mentalists and illusionists—he's the rare sort of master who elevates his craft to the highest level of art. With *Wonders* Silven takes his audience on an intimate walk through the corridors of the mind, furnished by their own memories and lit by his keen and surprising insights.

From stage and screen across the globe, Silven has accrued a reputation as one of the smartest and most stylish young proponents of his mysterious profession. Now he comes to Melbourne to transform our grand old Spiegel tent into a site for impossible acts of mind reading and uncanny prediction.

His feats might be the result of misdirection or psychology, but there's a very real artistry that cuts beyond illusion to strike at the profoundest reaches of the human condition: telling us something about ourselves that isn't easily put into words.

Prepare to supercharge your senses and set your mind alight.

The Famous Spiegel tent
Arts Centre Melbourne
Forecourt

M	T	W	T	F	S	S
OCT	2	3	4	5	6	
7	8	9	10	11	12	13
14	15	16	17	18	19	20

Sat 5pm / Sun 2pm

1 hr 10 mins no interval



Tickets from \$59

Eligible for

Transaction fees may apply

festival.melbourne
Arts Centre Melbourne
1300 182 183



Gender Euphoria

The Famous Spiegeltent
Arts Centre Melbourne
Forecourt

M	T	W	T	F	S	S
OCT	2	3	4	5	6	
	7	8	9	10	11	12
	14	15	16	17	18	19
	20					

Tue–Sat 7.30pm
Sun 5pm

1 hr 15 mins no interval



Auslan Interpreted
All performances

Tickets from \$39
Eligible for

Transaction fees may apply

festival.melbourne
Arts Centre Melbourne
1300 182 183

Gender Euphoria brings together the biggest line-up of trans and gender-diverse performers ever to share a Melbourne stage, in salute to the long history of variety shows and a vision of a radically inclusive future.

Co-created by singular diva Mama Alto and fearless cabaret volcano Maude Davey, these artists will seduce and transport you with their stories of empowerment, joy and beauty. Music, dance, comedy, burlesque, circus, poetry and much that defies any label will come together to form a cocktail that goes straight to the head. Emerging talents rub shoulders with some of our stage greats and familiar faces show a side you've never seen. Humming beneath the laughter and delight is a sincerity and optimism that allows for real change and acknowledges the complex, messy humanity we all share.

This joyous, binary-exploding celebration will set Melbourne alight.

Co-creators
MAMA ALTO
MAUDE DAVEY

Being part of that audience was electrifying.

– ALISON CROGGON,
WITNESS PERFORMANCE

Joy, joy, joy!

– ARTSHUB





The Conversation Hour Live

Celebrate the opening of the Festival with ABC Radio Melbourne and a very special *The Conversation Hour* live with Jon Faine. This is a one-off chance to join the veteran broadcaster in his final year on air.

Broadcasting live from The Famous Spiegelent, Faine will be joined by guest artists from across our program.

Visit our website for your chance to win tickets to be in the audience.

**The Famous Spiegelent
Arts Centre Melbourne
Forecourt**

Thu 3 October 11am

1 hr no interval



FREE

Registrations required

festival.melbourne

Media
Partner





Mirror on Melbourne

The Famous Spiegeltent
Arts Centre Melbourne
Forecourt

M	T	W	T	F	S	S
OCT	2	3	4	5	6	
7	8	9	10	11	12	13
14	15	16	17	18	19	20

Mon–Sat from 9.30pm
Sun from 7.30pm



FREE

festival.melbourne

Mirror on Melbourne sees our Spiegeltent play on late into the night, transforming daily into a free destination for audiences and artists to gather amidst diverse and dynamic sounds of the finest artists that create and reside on our city's doorstep.

Monday through Saturday see live acts spanning jazz through DJs, delivering an eclectic and inclusive offering that puts a local stamp on this iconic space.

Our Sunday sessions celebrate leading Indigenous and multicultural voices defining who we are as one in Melbourne.

Visit the website for the daily program including special promotions from our Official Spirits Partner Archie Rose Distilling Co. and tequila partner Código 1530.



A woman with curly hair, wearing a brown long-sleeved top, white trousers, and black high-heeled shoes, is captured in mid-air, jumping towards a modern glass skyscraper. She is reaching out with her right hand towards a smartphone that is floating in the air. The building's facade is composed of large, light blue-tinted glass panels. The overall scene conveys a sense of reaching for technology and innovation.

OPTUS

This is Enterprise, reimagined.

Technology is changing so fast. If you're not adapting, it can hold your business down.

Optus believes in connecting business with digital solutions that reimagine what we're humanly capable of. Unlocking possibilities that enable you to work securely without limits.

Discover more at optus.com.au/reimagined

Yes



Music





Beyond Skin is movingly anti-sentimental, political without being polemical. Beyond stereotype, and careening close to sublime.

– NME

Beyond Skin Revisited

Nitin Sawhney

Arts Centre Melbourne
Hamer Hall

Sun 20 October 8pm

1 hr 30 mins no interval



Tickets from \$59
Eligible for

Transaction fees may apply

festival.melbourne
Arts Centre Melbourne
1300 182 183

Twenty years ago UK musician and composer Nitin Sawhney strode onto the international stage with his seminal album *Beyond Skin*, scoring a Mercury Prize nomination and international acclaim along the way. On the anniversary of its release, this bold fusion of jazz, electronica and provocative sampling proves as urgent in its politics and original in its composition as ever before.

Beyond Skin was Sawhney's fourth album but represented a stellar leap, weaving together deft electronica, compelling vocal arrangements, lush orchestration and the distinct rhythms of his parents' native India. More than a collection of songs, it is a coherent artistic statement that cuts through the chaos to resonate with listeners the world over.

Two decades on—and with an illustrious career that covers all creative mediums—Sawhney returns to the work with a live performance that reminds us how a staggering range of voice and instruments can give birth to moving harmonies that rise as one.



Joan As Police Woman

Melbourne Recital Centre
Elisabeth Murdoch Hall

Thu 10 October 8pm

Approx 1 hr 30 mins no interval



Tickets from \$59
Eligible for

Transaction fees may apply

festival.melbourne
Melbourne Recital Centre
03 9699 3333

New York's Joan Wasser is the one police officer whose tickets you want to get your hands on. The last time she played in Melbourne people were doing anything to get into the sold-out gig, and this rare solo performance will be an even hotter item.

To launch her new three-disc extravaganza *Joanthology*, Joan As Police Woman will play an intimate solo concert that strips away the trimmings to reveal the essence of her incredible songwriting. Six studio albums and more than 1,000 live performances have seen her honing her craft to perfection, and the peers who have sought her out for collaborations include the likes of Lou Reed, Rufus Wainwright, ANOHNI and John Cale.

Within the acoustically sublime Melbourne Recital Centre, Joan will perform her songbook on piano and guitar, affording her many fans the event they've longed to hear.



The most talked-about
jazz musician in recent
memory.

– ROLLING STONE

The best way to experience
the cleanse and burn of
Kamasi Washington's music
is live.

– THE NEW YORK TIMES

Kamasi Washington

Arts Centre Melbourne
Hamer Hall

Tue 8 October 8pm

Approx 1 hr no interval



Tickets from \$79
Eligible for

Transaction fees may apply

festival.melbourne
Arts Centre Melbourne
1300 182 183

Some musicians blaze a trail so fiercely that others get caught up in the slipstream. Kamasi Washington is one, and there's nothing left unchanged by his touch.

Washington polished his craft playing as a session musician for artists ranging from Herbie Hancock to Snoop Dogg, but it was his work on Kendrick Lamar's *To Pimp a Butterfly* that saw him really turn heads. When he turned to composing, producing and performing with his own band, that promise erupted with a force beyond anyone's imagining.

His fertile, expansive style of jazz might have roots in Coltrane, Davis and Sun Ra but equally rips chunks of inspiration from Afrobeat, trance, electronica and soul. Intricate solos spill out into sweeping orchestration of a cinematic scale, conjuring vistas of an Afrofuturist utopia hovering on the horizon.





The Flaming Lips

Performing their
masterpiece album
The Soft Bulletin

It's been 20 years since The Flaming Lips released the one-of-a-kind aural hallucination that is *The Soft Bulletin*. The rest of us are still catching up.

There are few acts as distinctive and idiosyncratic as The Flaming Lips, which is less of a rock band and more a perpetual motion machine flipping the finger to our expectations. But even in a 36-year career of constant self-reinvention, this 1999 release stands out as a high point in musical innovation.

Led by charismatic frontman Wayne Coyne, this 20th anniversary concert will see *The Soft Bulletin* performed live, and given the band's penchant for performances as unexpected as their songs, we're ready for anything.

Arts Centre Melbourne
Hamer Hall

M	T	W	T	F	S	S
OCT	2	3	4	5	6	
	7	8	9	10	11	12
	13	14	15	16	17	18
	19	20				

8pm

Approx 1 hr 30 mins no interval



Tickets from \$99
Eligible for 

Transaction fees may apply

festival.melbourne
Arts Centre Melbourne
1300 182 183



Organ

Kukangendai

The SUBSTATION						
M	T	W	T	F	S	S
OCT	2	3	4	5	6	
	7	8	9	10	11	12
	14	15	16	17	18	19
						20

8pm

1 hr no interval



Tickets \$39
Eligible for 

Transaction fees may apply

festival.melbourne
The SUBSTATION
03 9391 1110

The contrarians that make up Japanese trio Kukangendai never met a musical convention they couldn't break. Wielding the humble rock fundamentals of guitar, bass and drums, they tear apart the very basics of music to create something shocking yet compulsive, crazy-making but true.

The three-piece formed in 2006 and have since developed a unique approach to creating tracks through a process of deliberate error and recording glitches replicated live. Tearing up the rulebook on melody, tempo and harmony results in distorted, mind-bending sonic voyages that have drawn attention the world over.

In recent years the band have collaborated with such luminaries as Ryuichi Sakamoto, while their most recent LP was released on the label of Sunn O)))'s Stephen O'Malley.

With a reputation for live experiences as humorous as they are profound—what else do you expect when you write unplayable music?—the Australian debut of Kukangendai will leave heads spinning.

AUSTRALIAN PREMIERE

Obscure, forward-thinking and with a distinct flavour.

– EVERYTHING IS NOISE

Matthias Schack-Arnott

Everywhen

WORLD
PREMIERE

Sonically and
visually exquisite.

– THE GUARDIAN

Virtuosic.

– THE WIRE

A lone performer is surrounded by dozens of objects in perpetual motion. From the tiny to the massive, this whirlpool of floating sounds forms a percussive swarm of gongs and chimes, while concentric circles of organic matter accumulate below. This teeming turbulence gives rise to a dizzying aural experience revealing the power of cyclic motion in sound.

Melbourne-based percussive artist Matthias Schack-Arnott has carved out a unique space in contemporary music-making, developing entirely new instrumental set-ups and collaborating with thinkers from fields as diverse as architecture and engineering. Here he has worked with designer Keith Tucker of Megafun to create an immersive rotational lighting system to make his latest work even more otherworldly. A constantly shifting canopy of sound evoking ritual geometries, subatomic motion and planetary orbits, *Everywhen* is music from outside of time.

The SUBSTATION

M	T	W	T	F	S	S
OCT	2	3	4	5	6	
7	8	9	10	11	12	13
14	15	16	17	18	19	20

Thu–Sat 8pm
Sun 4pm

50 mins no interval



Tickets \$39
Eligible for

Transaction fees may apply

festival.melbourne
The SUBSTATION
03 9391 1110



Chamber Made & Robin Fox

Diaspora

The SUBSTATION									
M	T	W	T	F	S	S			
OCT	2	3	4	5	6				
7	8	9	10	11	12	13			
14	15	16	17	18	19	20			
Thu–Sat 8pm Sat also 2pm Sun 2pm 1 hr no interval 									
Tickets \$39 Eligible for  Transaction fees may apply									
festival.melbourne The SUBSTATION 03 9391 1110									

A digital fever dream made manifest, this world premiere Chamber Made work—by local sound-and-light pioneer Robin Fox and collaborators—dares to imagine a transhuman tomorrow where software enables the promise of utopia.

Diaspora is inspired in part by the dizzying concepts of Australian author Greg Egan's legendary science fiction masterpiece of the same name, which imagines a distant future in which minds and machines have long been merged.

Projection, illusions and sense-defying lasers carve out a truly futuristic design space to house the ensemble of extraordinary musicians tasked with making audible the creation of a digital life-form. A visual symphony for machines, violin, voice, ondes musicales, theremin and laser, this astonishing project brings together some of today's finest creative minds to imagine a mind that is yet to come. Be there at the moment of its birth.

WORLD PREMIERE

Inspiring, surprising
and thought-provoking.

– ARTSHUB ON CHAMBER MADE

Visually stunning.

– THE NEW YORK TIMES
ON ROBIN FOX



Kronos Quartet

Around the World with Kronos

To complement the live screening of *A Thousand Thoughts*, Kronos Quartet will play an eclectic and family-friendly show. The lively and beguiling program includes traditional and contemporary works from every corner of the globe, each arranged to cast new light on these sometimes familiar, always riveting compositions.

No matter what music they're playing, you know this world-renowned ensemble will deliver something to enlighten and entertain.

Toorak Uniting Church
Kinross Arts Centre

Sat 12 October 2pm

1 hr no interval



Tickets from \$79

Eligible for

Transaction fees may apply

festival.melbourne



With support from



City of
STONNINGTON

AUSTRALIAN
PREMIERE

A magical amalgamation.
- LOS ANGELES TIMES

Mind-blowing ... a truly
moving sensurround
experience.
- NEWSWEEK

Kronos Quartet
& Sam Green

A Thousand Thoughts

Melbourne Recital Centre
Elisabeth Murdoch Hall

M	T	W	T	F	S	S
OCT	2	3	4	5	6	
	7	8	9	10	11	12
	13	14	15	16	17	18
	19	20				

7pm

1 hr 25 mins no interval



Tickets from \$79
Eligible for

Transaction fees may apply

festival.melbourne
Melbourne Recital Centre
03 9699 3333

The Kronos Quartet might be one of the world's most recognisable musical groups, but you've never experienced them like this before. See these modern icons enter a new dimension as a documentary feature devoted to the group is scored live by its own subjects.

Filmmakers Sam Green and Joe Bini created *A Thousand Thoughts* as a 'live documentary', in which interviews and archival footage are accompanied by live performance by Kronos and live narration by Green. The result is both a wide-ranging and thoughtful exploration of a modern music institution, and a palpable reminder why this San Francisco-based string quartet remains at the forefront of their field.

Prolific collaborators, the group has performed with the likes of David Bowie, Laurie Anderson and Tom Waits and have created soundtracks to films such as *Dracula* and *Requiem for a Dream*. Don't miss this tribute to a veritable musical icon that will woo newcomers and reward old fans alike.

Presenting Partners



Commissioning Circle

Kronos Quartet Giving Circle

With support from





Lina Andonovska

Andonovska's charged, athletic performance keeps the entire audience on the edge of their seats.

– REALTIME

PROGRAM

BRETT DEAN
Demons

JOHN FONVILLE
Music for Sarah

JENNIFER HIGDON
rapid♦fire

DONNACHA DENNEHY
Bridget

Curiosity, fearlessness and versatility carry Lina Andonovska's artistry around the globe, and she returns here to home soil with a program that invokes a staggering range of musical contrasts and demands on the performer.

Andonovska is a rare breed in the flute world. A name that you'll discover on both the pages of *Rolling Stone* and the Australian Chamber Orchestra roster, she has not only cultivated partnerships with leading composers including Louis Andriessen, Thomas Adès and Bryce Dessner (The National), but also deep community ties from Timor Leste to Tokyo's incubator Wonder Site.

Here we reveal a solo voice surveying the peaks of contemporary composition, culminating with the world premiere of Donnacha Dennehy's *Bridget*: a work commissioned by Andonovska based on repetition, accumulation and manipulation of layering inherent in the works of British visual artist Bridget Riley.

Melbourne Recital Centre
Primrose Potter Salon

Fri 18 October 7pm

1 hr no interval



Tickets \$39
Eligible for

Transaction fees may apply

festival.melbourne
Melbourne Recital Centre
03 9699 3333



Susheela Raman

Ghost Gamelan



– FINANCIAL TIMES

What do Erik Satie, Sonic Youth, Philip Glass and Miles Davis share? A fascination inspired by gamelan, the Indonesian musical tradition of shimmering, looping resonance whose DNA has made its way into everything from modal jazz to electronic dance music.

British/Australian singer Susheela Raman's creative journey has embraced genres as diverse as Byzantine chant, post-punk art-pop and ecstatic Pakistani qawwali to the South Indian music her parents gifted her. For *Ghost Gamelan* Raman and longtime co-writer and guitarist Sam Mills travelled to Indonesia to transform their songs with contemporary Javanese gamelan composer Gondrong Gunarto.

It's a haunting combination. With its compulsive rhythms and otherworldly harmonies, *Ghost Gamelan* is full of ancient echoes but achieves something unique, thrilling and contemporary.

Melbourne Recital Centre
Elisabeth Murdoch Hall

Sat 19 October 8pm

1 hr 15 mins no interval



Tickets \$69
Eligible for 

Transaction fees may apply

festival.melbourne
Melbourne Recital Centre
03 9699 3333



Musica Viva Australia

Nevermind

AUSTRALIAN PREMIERE

Melbourne Recital Centre
Elisabeth Murdoch Hall

M	T	W	T	F	S	S
OCT	2	3	4	5	6	
7	8	9	10	11	12	13
14	15	16	17	18	19	20

7pm

Approx 1 hr 40 mins with interval



Tickets from \$58
Eligible for

Transaction fees may apply

festival.melbourne
Melbourne Recital Centre
03 9699 3333

This is early music for the twenty-first century. When the four French musicians of Nevermind met while studying in Paris, a shared passion for the Baroque and traditional chamber music quickly blossomed into an ambitious plan. Armed with flute, violin, viola da gamba and harpsichord, they set about rewriting the rulebook on period-instrument concerts and throwing open the windows to clear the dust from some of history's most impressive music.

With a thoroughly engaging mix of virtuoso expertise and unpretentious charm, in just a few years Nevermind has had audiences across Europe and the US pricking up their ears.

This will be the group's Australian debut and we're confident it will be the beginning of a long love affair.

PROGRAM ONE Tue 15 October

JS BACH
Selections from
The Art of Fugue

JS BACH
Trio Sonata in
C major

TELEMANN
Paris Quartet
no 1 in G major

JS BACH
Trio Sonata in
G major

TELEMANN
Fuga 14 from
20 Small Fugues

TELEMANN
Paris Quartet
no 12 in E minor

PROGRAM TWO Sat 12 October

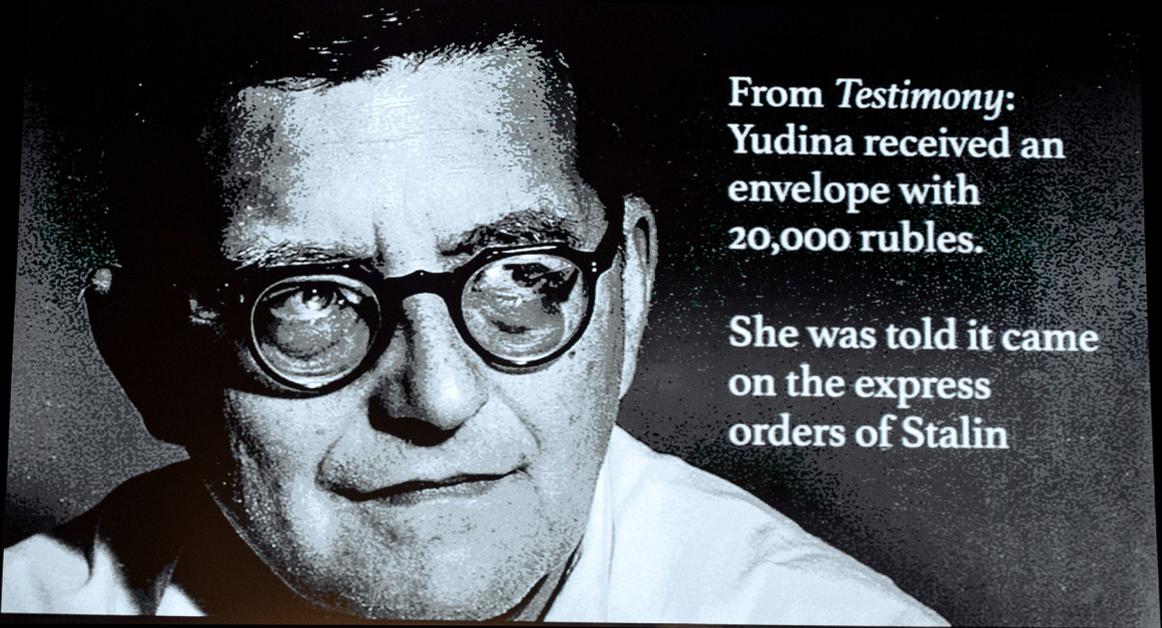
MARAIS
*Trios for the King's
Bedtime: Suite IV*

F COUPERIN
*Les Nations:
L'Espagnole*

TELEMANN
Paris Quartet
no 4 in G minor

QUENTIN
Quartet Sonata
op 15 no 3

GUILLEMAIN
Quartet Sonata
op 12 no 3



From *Testimony*:
Yudina received an envelope with 20,000 rubles.

She was told it came on the express orders of Stalin



Sonya Lifschitz

Stalin's Piano

Melbourne Recital Centre
Elisabeth Murdoch Hall
Thu 17 October 7.30pm

1 hr no interval



Tickets \$50
Eligible for

Transaction fees may apply

festival.melbourne
Melbourne Recital Centre
03 9699 3333

The formidable pianist Maria Yudina was one of the most outspoken critics of Joseph Stalin's tyranny, and for her efforts was banned, suspended and exiled. But when the dictator was found dead in his bedroom, it was Yudina who was spinning on his record player.

Pianist Sonya Lifschitz takes to the piano at the heart of this electrifying new work, conceived by Australian composer Robert Davidson with and for the Ukrainian-born Lifschitz. Davidson's bracing and brilliant compositions here are performed with virtuosic talent, but spiralling out from them is an audio-visual epic that charts a maelstrom of history, politics, art and rebellion.

This powerful and affecting work is an accelerating ride through some of the biggest themes in contemporary history, and a chance to reimagine the world in which we find ourselves today.

Clever and sensitive interplays of harmony, tone, timing shifts and to-the-millisecond accuracy.

– THE ADELAIDE REVIEW

The Monthly



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– THE NEW YORKER

Haroon Mirza

Australian Centre for
Contemporary Art (ACCA)

Sat 14 September–
Sun 17 November

OPENING EVENT
Fri 13 September 6–8pm

LIVE PERFORMANCE
Tue 8 October 6.30pm



FREE

festival.melbourne
acca.melbourne

The annual ACCA International brings to Melbourne an artist at a pivotal point in their career, and in 2019 internationally acclaimed London-based Haroon Mirza will be presented in Australia for the first time. You'll want to look and listen.

Mirza's early career was as a DJ and his vast artistic practice has echoed out in ripples from those origins in music. From sculptural assemblages to immersive installations and live performances, Mirza's raw tools are electricity, sound and light. He describes his role as that of a composer, creating compositions from materials including furniture, video footage, household electronics and electricity. His recent works have probed fields as far flung as design, theology, particle physics and neuroscience.

New and existing works will come together to form a conceptual and sonic whole, with local and international collaborators invited to present their own original contributions. Mirza will redefine how this iconic Melbourne space looks, sounds, and ultimately means to those who wander it.

AUSTRALIAN
EXCLUSIVE

Haroon Mirza. *Pavilion for Optimisation*, 2013.
Installation view at Museum Tinguely, Basel, 2015.
Photo: Bettina Matthiessen





WORLD
PREMIERE

Castillo Deball's richly
presented objects radiate
contextual strata fused with
visual depth and discovery.

– SCULPTURE MAGAZINE

Replaying Life's Tape

Mariana Castillo Deball

Monash University
Museum of Art (MUMA)

Sat 5 October–
Sat 7 December

OPENING EVENT
Sat 5 October 3–5pm



FREE

festival.melbourne
www.monash.edu.au/muma

Some artists take a long view of history, but few cast their gaze as far as Mariana Castillo Deball. Her canvas is deep time, often drawing on the practices of Western sciences such as anthropology, archaeology and paleontology to reconfigure our understanding of history and our place within it.

An area north of Adelaide is home to recently discovered fossils that resulted in the naming of an entirely new period in our planet's geological history, the Ediacaran Period. In 2018 Castillo Deball undertook a site visit to the Ediacara Hills to document the sandstone-based impressions, using techniques to capture images often more readable than the fossils themselves.

For her new project at MUMA she drills a wormhole through time to this unimaginably far off era, combining objects and viewing technologies to unearth new understandings of history, site and life itself.

Mariana Castillo Deball. *Ediacara panorama*, 2019. Courtesy the artist.



Art at the End of Optimism

Hope Dies Last

WORLD PREMIERE

What happens when our stores of optimism run dry? What will the end of days look like without hope, and what is there to grasp onto when all else crumbles to dust?

Mortality, extinction, suffering and failure are the fuel driving this challenging and peculiar exhibition of curated works, presented across two sites. This exhibition addresses some of the most difficult yet urgent questions of our time, responding to the dark hours that wait with gallows humour, the condemned's resignation and the camaraderie of the trenches.

Hope Dies Last will be one of the most depressing events of the year, an exhibition that will riddle us with sadness, and likely leave us more pessimistic than we have ever been before. Bring a loved one if you care, but know that we all arrive at the final exit alone.

Tony Garifalakis. *Fucking Optimism*, 2007. Cut felt and glue. 120 x 95 cm. Courtesy of the artist and Sarah Scout Presents, Melbourne and Hugo Michell Gallery, Adelaide. Installation view, ISCP, New York, 2007.

Gertrude Contemporary

Sat 5 October–
Sat 9 November

OPENING EVENT
Fri 4 October 6–8pm

Margaret Lawrence
Gallery

Fri 18 October–
Thu 14 November

OPENING EVENT
Thu 17 October
5.30–7.30pm



FREE

festival.melbourne
gertrude.org.au
mlg.finearts-music.unimelb.edu.au



Never the same river

AUSTRALIAN
EXCLUSIVE

Never the same river is an exhibition of works of art across timeframes, acknowledging that the ways in which artists engage ideas and produce work do not necessarily follow a linear path.

The exhibition draws from the histories of four galleries—Melbourne’s United Artists (1982–1988), City Gallery (1988–1993) and Anna Schwartz Gallery, in both Melbourne (1993–present) and Sydney (2008–2015). The exhibition will be designed in collaboration with Denton Corker Marshall, the architects who designed the gallery at 185 Flinders Lane in 1993.

Spanning the 1980s to the present, the exhibition elaborates the themes, ideas, beliefs and passions that have motivated the artists in their struggle to work within and against established conventions. Many works directly engage the political and social contexts of their time, and are redefined by the present tense.

Anna Schwartz Gallery

Sat 5 October–
Sat 21 December

OPENING EVENT
Sat 5 October 2–4pm



FREE

festival.melbourne
annaschwartzgallery.com



AUSTRALIAN
PREMIERE

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and otherworldly
digital art.

– FORBES

Reversible Rotation

teamLab

Tolarno Galleries

Sat 5 October–
Sat 2 November

OPENING EVENT
Sat 5 October 1–3pm



FREE

festival.melbourne
tolarnogalleries.com

From their frenetic hive of a base in Tokyo, this sprawling assembly of thinkers and dreamers create immersive works of breathtaking imagination—sculptures of light whose radiance seems to pass through your very body.

The motion of hundreds of thousands of digital particles are simulated and then projected as cascades of shimmering luminescence, but to a viewer the effect is that of floating in a wave made of light.

The typical response to a teamLab experience is speechlessness, and we're thrilled to be partnering with leading gallery Tolarno, in association with Martin Browne Contemporary, Sydney, to offer you the chance to lose your words—and perhaps to lose yourself—in the work of these visionaries.

teamLab. *Enso—Cold Light*, 2018. Digital Work,
Single channel, Continuous Loop. 193 x 110 cm.

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Hophaus



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Check the lift out Pocket Guide at the back for partner locations and start planning your night out.

» Visit festival.melbourne/feasts for offers, venue details and to book



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Whitehart Bar



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For more information about supporting the Festival, please contact James Ralston, Development Manager // j.ralston@festival.melbourne // 03 9652 8626

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We thank the consortia and foundations whose significant support has enabled us to present key works at the Festival.

CONSORTIA

Commissioning Circle

» Presenting *A Thousand Thoughts, Anthem, The Nico Project* and *Token Armies*

Our Commissioning Circle reinforces the Festival's unique role in Australia's cultural landscape as a great commissioner of new work. This inspiring group enables new work to come into being.

PRINCIPAL SUPPORTERS

Maureen Wheeler AO & Tony Wheeler AO

Canny Quine Foundation Vallejo Gantner
Anna Foley Anonymous (1)
& Dashiell Gantner

Dancing Architects

» Presenting *Token Armies* and *Colossus*

Formed out of the recognition of the parallels between architecture and contemporary dance through the creative use of space and movement, this group of visionary architects and friends have been supporting the local dance scene through the Festival since 2014.

RHODIUM \$5,000+

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» Presenting *Anthem*

Melbourne is a city built on community, dialogue and complexity. Our Barristers Consortium champions thought-provoking works that ask questions, make arguments and invite conversation.

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⇒ Presenting *A Thousand Thoughts*

A group of passionate supporters of quartet music in all its forms who have helped bring this multi-layered music and art experience to Melbourne.

The Hon Susan
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& Maria Myers AC

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Asian Business Consortium

⇒ Presenting *Rite of Spring*

Like-minded arts and business leaders have joined forces to help us present world-class Asian arts by Asian artists, reflecting the diverse society in which we live.

PRINCIPAL SUPPORTERS

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⇒ Presenting *Rite of Spring*



⇒ Presenting *Grand Finale*



⇒ Presenting *roots*



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⇒ Presenting *Tanderrum*

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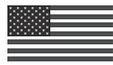
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Cover image

Rite of Spring, Yang Liping Contemporary Dance. Photo: Yijian Li.

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ACCA, *Anthem*, Back to Back Theatre, Chunky Move, *Diaspora*, *Everywhen*, *Gender Euphoria*, Branch Nebula, Gertrude Contemporary, ILBIJERRI Theatre Company, Lucy Guerin Inc and Performing Lines.

ACCA, Back to Back Theatre, Chunky Move, *Everywhen*, *Gender Euphoria*, Gertrude Contemporary, ILBIJERRI Theatre Company, Lucy Guerin Inc, Melbourne Recital Centre, *OVERTURE* and The SUBSTATION.



Arts House, ACCA, *Everywhen*, ILBIJERRI Theatre Company, *Gender Euphoria*, *High Performance Packing Tape*, Lucy Guerin Inc and *OVERTURE*.

Other acknowledgements

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» Book a group of 8 or more and save 10%

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UNDER 30s

» Enjoy \$39 tickets to most events

Tickets are subject to availability.

Under 30s pay \$30 per ticket for *Gender Euphoria*.

Under 40s pay \$80 per ticket for *Nevermind*.

Tickets can only be collected at the venue box office one hour prior to the event and proof of age must be shown. Some exclusions apply—see website for details.

THE SMALL PRINT

TICKET PRICES

Melbourne International Arts Festival reserves the right to change any element of a performance sales structure, including but not limited to reserves and pricing, at any time and without notice.

FEES & CHARGES

Ticket prices listed are inclusive of ticketing fees and charges, however transaction fees will apply to most purchases. See website for details.

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Completed bookings will only be refunded as required by law or in accordance with the LPA Ticketing Code of Conduct. Exchanges are only permitted to another performance of the same event. Exchanges must be made at the original point of sale and may be subject to exchange fees.

PERFORMANCE RESTRICTIONS

Melbourne International Arts Festival reserves the right to exclude latecomers or to admit them only at a suitable point in the performance. The use of mobile devices is not permitted. The use of cameras and other recording equipment constitutes a breach of copyright and is prohibited.

PROGRAM DETAILS

The information in this guide is correct at time of printing (July 2019). See website for updates.



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UNDER 30s

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GROUPS

Book a group of 8 or more and save 10% on most events.

CONCESSION

Concession card holders are eligible for discounts for most events.

PACKAGES PRE-SALE

Wed 17 July at 12 noon

ALL TICKETS ON SALE

Mon 22 July at 12 noon

*Read the fine print on page 96 for terms and conditions.

