

Commissioned by the Perth Institute of Contemporary Arts  
and co-presented with Perth Festival

# Whale Fall

Written by Ian Sinclair  
Produced by The Kabuki Drop

17 – 27 February  
WORLD PREMIERE



PICA

THE  
KABUKI  
DROP

PERTH  
FESTIVAL

PICA and Perth Festival acknowledge the Noongar people who continue to practise their values, language, beliefs and knowledge on their kwobidak boodjar. They remain the spiritual and cultural birdiyangara of this place and we honour and respect their caretakers and custodians and the vital role Noongar people play for our community and our programs to flourish.

PICA and Perth Festival also pay respects and acknowledgments to all the Sistergirls and Brotherboys for their vital role in the Australian Queer community.

## About

*Whale Fall* is a poetic reimagining of the classic Australian seaside drama for our cataclysmic times.

Nadine returns to her beachside home, and the family she abandoned, to reconnect with her daughter. Now oceans apart, she must navigate her ex-husband's anger at her departure and learn to accept and support her now son Caleb, with his desire to begin medically affirming his gender.

A deeply personal and poetic story, *Whale Fall* is a slow-burning family drama about second chances and unconditional love, charting transition across generations, family dynamics, the human body and our ecological future. Central to the work is the story of a dying whale as it slowly descends to the sea floor and forms a new biodiverse ecosystem known as a 'whale fall'.

Inspired by environmental writer Rebecca Giggs' essay of the same name, this new work is created by an exceptional team of WA theatre makers, bringing together people from different backgrounds that identify with and support the transgender and queer community.

## Creative credits

**Director:** Melissa Cantwell (She/Her)

**Assistant Director:** Mossy Johnson (She/Her)

**Writer:** Ian Sinclair (He/Him)

**Performers:** Ashton Brady (He/Him),

Caitlin Beresford-Ord (She/Her),

Luke Hewitt (He/Him) &

Alexandria Steffenson (She/Her)

**Set & Costume Designer:** Bruce McKinven (He/Him)

**Design Associate (Set & Costume):**

Amalia Lambert (She/Her)

**Lighting Designer:** Matthew Marshall (He/Him)

**Sound Designer & Composer:** Rebecca Riggs-Bennett (She/Her)

**Sound Mentor:** Kingsley Reeve (He/Him)

**Dramaturg:** Jesse Oliver (He/Him)

**Producers:** Alexandre Egloff (He/Him) for The Kabuki Drop,

Tim Carter (He/Him) & Brittany Green (She/Her) for PICA

**Stage Manager:** Stas Julien-Martial (They/Them)

**Community Consultants:**

Teddy Loveny (They/Them),

Emery Wishart (He/Him) & Brooke Bennett (She/Her) from TransFolk of WA

**Creative Collaborator:** Tobi Welti (He/They)

**Production Support:** Karen Cook (She/Her) & Matt Nankivell (He/Him)

## Audience Notes

Running time 95 minutes

Recommended for ages 12+

This work contains adult themes, partial nudity and coarse language.

Lockout: latecomers will be admitted 5 minutes into the performance and then a full lockout applies. Latecomers and re-entry after this point are not permitted.

## Associated events

3

**Auslan performance and post-show Q&A**  
Tuesday 23 February, 7.30pm

**Open captioned performance**  
Thursday 25 February, 7.30pm

**Pre-show tactile tour**  
Friday 26 February, 6.15pm

**Audio-described performance**  
Friday 26 February, 7.30pm

**Literature Weekend In The City**  
**Rebecca Giggs**  
Saturday 20 February, 4pm | His Majesty's Theatre  
Bookings Perth Festival

## Behind the scenes

Watch interviews about the process of making *Whale Fall* with the creative team.

[The Creators](#)

[The Actors](#)

[The Designers](#)



I began writing *Whale Fall* five years ago. Inspired by the language, rhythm, phenomena, and world-building of Western Australian author Rebecca Giggs' non-fiction essay also entitled *Whale Fall*. Giggs' writing explores the slippery, sometimes disquieting, sometimes mythic, mundane yet ruthless ways in which humans exist with other living organisms.

Giggs' essay centres around whales, our reverence for and exploitation of them. The whale is a placental mammal, just like us, with complex systems of communication, care and social lives, just like us, and yet they are inherently unknowable.

Something in the essay, made me think of family. How familial bonds can be at once delicate and unfathomable. The ones we are closest to are often furthest from us.

The play explores contemporary family structures and dynamics. The ways a family must adapt to the shifting tide of societal preconceptions and quietly looming ecological weirdness.

We see this family move beyond the binary, be these binaries of gender, traditional parental roles, personal histories and ecology.

*Whale Fall* is a play of affirmation, the complexity of affirmation, the fragility of affirmation.

*Whale Fall* charts the journey of a parent from stranger to ally. Just because you are a parent and have the best intentions for your child, does not mean you are an ally. Allyship is different to love. It's a process, a process that is expansive and distinct for the individual.

The themes of the play: adaptation, affirmation and allyship have been reflected in the long creative process of bringing *Whale Fall* to an audience. I'd like to thank Dramaturge Jesse Oliver, Assistant Director Mossy Johnson and Creative Collaborator Tobi Welti for their tirelessly thoughtful and poetic insight; TransFolk of WA for the consultation, collaboration and empowerment of this new work; and PICA, Perth Fest and Mel Cantwell, Alex Egloff and the Kabuki Drop creative team for diving into the deep.

**Ian Sinclair**  
**Writer**

A pandemic-troubled world provides the perfect moment to stage a work that explores multiple modes of transition and evolution: in society, ecology, family structures, the body and our belief systems. Ian Sinclair's empathic and skilful exploration of identity and gender roles provides a critical lens to examine our own convictions in a time of increasingly binary politics and perceptions.

Inspired by the WA landscape, *Whale Fall* is an honest and urgent inter-generational conversation. This ethos of sharing knowledge and perspectives has been woven into the creative process and composition of an extraordinary creative team inclusive of trans, queer and non-binary practitioners, both senior and emerging. The process has been immeasurably buoyed by their voices and by the support and generosity of the transgender community, and I thank them all for their valuable contribution to the development of the work. Ian's insightful and brave play has been a gift to direct - I fell in love with it the moment I read it, but it has also provided the lasting gift of learning and understanding.

It is my hope that this World Premiere production of *Whale Fall* feels like an invitation to talk, to move forward and to create a new ecosystem together.

**Mel Cantwell**  
Artistic Director, The Kabuki Drop

This show is important because it's a story that isn't being told. It's embedded with conversations that will leave an audience questioning the intricacies of a transgender person in their experience and relationship with the body, navigating public spaces and relationships new and old as someone who is transforming.

There has been a lot about the process of this work that I have been grateful for. As a piece of writing that hits so close to home, I've gone through my own healing and transformation on this journey of conceiving the show. The opportunity to work with such incredible actors and makers in bringing this show to life has been phenomenal.

Special thank you to PICA, Perth Festival, The Kabuki Drop, TransFolk of WA and a special shout out to my friend Al Suarez because it's all the smaller conversations that one day form a bigger one.

**Mossy Johnson**  
Assistant Director





## Prepared by TransFolk of WA

### **About Trans Folk of WA**

TransFolk of WA is a support service for all transgender people and their loved ones in Western Australia.

## Terminology

**Gender:** Gender is in the brain, it's how you feel inside when you ask the question "am I male or female?". It is not biology or body parts. It's also important to distinguish between gender and sexuality as they are not the same. Gender is who you are, sexuality is who you love.

**Pronouns:** Pronouns are words used to refer to a person other than their name. When a trans person comes out they may have new pronouns they want to use. 'They', 'She' and 'He' are all examples of common pronouns. Some people also prefer other pronouns. Read more about pronouns here. \*

**Cisgender:** this is the word for those in the community whose gender identity is the same as the sex they were assigned at birth

**Transgender:** your gender does not match the one you were assigned at birth.

**Gender Non Conforming:** an umbrella term to refer to someone who does not conform to the usual norms of gender in society.

**Non Binary:** an umbrella term for any number of gender identities that sit within, outside of, across or between the spectrum of the male and female binary. A non-binary person might identify as neither male nor female both or other, such as terms like gender fluid, trans masculine, trans feminine, agender, bigender or in many other ways on the spectrum.

**Gender Dysphoria:** this is a persistent distress relating to one's physical sex characteristics or assigned sex not aligning with gender. Lots of transgender people experience this but not all.

**AMAB/DMAB:** Assigned Male at Birth/Designated Male at Birth

**AFAB/DFAB:** Assigned Female at Birth/Designated Female at Birth

**Transition/Affirmation:** the process of moving towards living as their true gender. It may involve only a social transition or can extend to medical and legal changes.

**Conversion Therapy:** a harmful process of trying to divert the person back to their gender assigned at birth.

Transgender and gender diverse people have always existed throughout every society in the world. Due to Transphobia, violence, mistreatment and discrimination many don't feel it's an option to affirm their gender in our society. Transgender people, as a result, are much more likely to experience mental health problems, homelessness and unemployment due to this lack of support and affirmation by the community.

It is reported that the number of school aged young people who identify as trans and gender diverse is currently 1.2% and 2.5%, as cited respectively by the Telethon Kids Institute at the Princess Margaret Hospital in WA and The Royal Children's Hospital Gender Service in Melbourne. This translates into a very large number of school-aged children across Australia.

The Trans Pathways Study conducted by the Telethon Kids Institute in WA found that 4 out of 5 transgender adolescents have self harmed, with almost 1 in 2 rate of respondents having attempted suicide. These rates are much higher than those in the rest of society. Studies have also shown that when a transgender child's identity is affirmed by their peers and family their rates of self harm and suicide fall back to similar rates to that of the general population. Medical advice and research indicates that the best course of action is to affirm a child's gender and let them progress at their own rate as they are ready.

Common causes for concern from parents and society, especially when talking about children, are typically that a child might be too young to know. Research has now shown that transgender children and children in general have quite a fixed sense of gender from the earliest ages and there is very little difference in this for transgender children. Think about at what age you knew you were a girl or boy. There is no medical intervention and no harm in letting a child see what fits them best, given that for young children the only treatment is social transition, whereas the potential harm done by refusing them that opportunity is significant. The outcome for a transgender child is largely impacted by support they receive around them from family and friends.

It's worth noting that there is nothing wrong with a transgender child, they are not mentally ill just because they are transgender. However they, like anyone else, can still suffer from mental illness; they are in fact at higher risk for this especially when they aren't surrounded by supportive peers and family. It's therefore appropriate to ensure a young person has access to a counsellor or psychologist experienced in gender diversity to help them through any challenges they may face should they need one. Education on gender diversity isn't standard for psychologists and counsellors so it is advised finding one that has been recommended for gender diverse folk to receive positive and supportive care. There are conversion therapy practices, which are destructive to a child's wellbeing.

## **Social Affirmation**

In young children the process is simply to socially affirm their gender. This means letting the child live as their affirmed gender, using the correct pronouns (she/her, he/him, they/them). There will likely be changes to hairstyles, clothing and all that entails affirming their chosen gender. There is nothing medically done.

## **Puberty Blockers**

When Transgender children progress far enough into puberty, this can be quite distressing when their body changes in ways they don't want it to. The only medical intervention made is to commence puberty blockers after a thorough evaluation and review by a medical team. This is like hitting a pause button on puberty and is completely reversible. If the child stops the blockers, their puberty will recommence like normal. For a transgender child this is an important pause, to stop irreversible unwanted changes to the body and give the child more time to mature and be in a position to make educated decisions on future treatment.

## **Hormone Replacement Therapy**

At approximately age 16, should the teen wish to proceed with their medical transition, they can then commence hormones for their affirmed gender. This will have the effect of letting their bodies develop the way they need them to in line with their affirmed gender. Both the hormone stage and blockers stage are only given after exhaustive reviews by a team of specialist doctors. In WA, this is handled by the Perth Children's Hospital Gender Diversity Service.

## Gender Affirmation Surgery

This is not available as an option until the child is over 18. In some circumstances trans men might be able to be considered for breast reduction surgery (Top Surgery) from age 16 up. It's important to note that not all transgender people need or want surgery.

This is an individual's journey and there isn't a right or wrong way for them to navigate it, it's about listening to the child and following their lead.

## Support Services:

### Trans Folk of WA

<https://www.transfolkofwa.org/>

<https://www.facebook.com/TransFolkofWA>

### Living Proud

Living Proud provides support, information and resources to WA's gay, lesbian, bisexual, trans and intersex community.

<https://www.livingproud.org.au/>

### PFLAG WA

PFLAG Perth have been supporting WA families and friends to understand and support their LGBTI loved ones with knowledge, acceptance, love and pride. Every PFLAG in Australia strongly believes in "Keeping Families Together".

[www.pflagwa.org.au](http://www.pflagwa.org.au)

<https://www.facebook.com/pflagperth>

### Parents of Gender Diverse Children

PGDC exists to provide peer support to those who are parenting trans and gender diverse children of any age. It is founded and run by a group of mums.

[www.pgdc.org.au](http://www.pgdc.org.au)

<https://www.facebook.com/>

[parentsofgenderdiversechildren](https://www.facebook.com/parentsofgenderdiversechildren)

### Transcend

Transcend was founded by Rebekah Robertson OAM, the proud mum of Georgie Stone OAM. It was the first parent-led peer support network for parents and carers of trans, gender diverse and non-binary kids in Australia and has provided information, advocacy, parent support and community networking to this day.

<https://transcendaus.org/>

<https://www.facebook.com/transcendsupport1>

### Perth Children's Hospital Gender Diversity Service

A specialist outpatient service for the assessment and care of children and adolescents experiencing gender diversity issues.

<https://pch.health.wa.gov.au/Our-services/Mental-Health/Gender-Diversity-Service>

### QLife (Free LGBTI Peer Support Counselling)

QLife provides Australia-wide anonymous, LGBTI peer support and referral for people wanting to talk about a range of issues including sexuality, identity, gender, bodies, feelings or relationships.

<https://www qlife.org.au/>

1800 184 527

### Lifeline

Crisis support. Suicide prevention.

<https://www.lifeline.org.au/>

24 hotline: 13 11 14

### Suicide Call Back Service

1300 659 467

### HeadSpace

National mental health support service

<https://headspace.org.au/>

### Minus18

Champions for LGBTIQIA+ youth

<https://www.minus18.org.au/>

\* sourced by Minus18





**Director:**  
**Melissa Cantwell (She/her/hers)**

—  
Melissa is a director, writer and Creative Director of The Kabuki Drop. She takes a holistic and inclusive approach to her practice and the collaborative process, creating humanist works that explore liminal spaces and challenge social norms. For The Kabuki Drop: *The Average Joe* (Summernights); *Blink* (Winter Arts Festival); *Slap and Tickle* (Adelaide Cabaret Festival); *The Elders Project* (Fremantle Festival). Previous roles include Artistic Director (Perth Theatre Company); Associate Director (PTC) and Program Manager of The Blue Room. She received an Emerging Leader's Fellowship from the International Society for Performing Arts and has been a guest artist for Playwriting Australia; Yirra Yaakin; DADAA; JUTE; Notre Dame; Black Swan; Barking Gecko and Playlab. She has a BA (Film, ECU) and BPA (Directing, WAAPA). Her directorial work has been documented in Stephen Curtis' Staging Ideas and her writing has been published by the Australian Script Centre.



**Writer:**  
**Ian Sinclair (He/him/his)**

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Ian Sinclair is an experimental artist, playwright and curator exploring immersive and participatory installation, Live Art and world-building. His projects consider fragility, queerness and the ecological uncanny. Sinclair's creative partnership Pony Express create alternate realities reflecting adaptation, global weirding and the slow apocalypse. Sinclair exhibits and tours, nationally and internationally, from contemporary art to non-traditional venues and cooperates with communities at the forefront of queer and environmental futures. Sinclair has a BA (Contemporary Performance) from Edith Cowan University and is a seasonal lecturer at the Iceland University of the Arts. In 2021, he will premiere large-scale artworks *Epoch Wars* (Performing Lines x New Annual Festival) and *Abolish The Olympics* (Contemporary Art Tasmania x Dark Mofo), premiere plays *Whale Fall* and *Nocturna* (The Kabuki Drop), curate *Crisis Actor* and *HyperLocal* (PACT), exhibit *Ecosexual Bathhouse* and develop commissions, *To A God Unknown* (Pony Express) and *Shirley Temple 3* (Terrapin).



**Assistant Director:**  
**Mossy Johnson (She/her/hers)**

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Mossy 333 (Mossy Jade Johnson) is a multi-disciplinary artist working in painting, digital media, music production, and performance. Her work explores trans feminine public and private selves and how they to connect to technology and nature through abstraction. Her work seeks to demystify the often essentialized idea of trans women whilst contemplating the future of medical bodies in alternate realities. Mossy has performed and shown work at Arts Centre Melbourne, Australian Centre for Contemporary Art (ACCA), Firstdraft Gallery (SYD), Mpavillion and RMIT Gallery & Design Hub (MEL).



**Actor:**  
**Ashton Brady (He/Him/His)**

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Although just 12, Ashton Brady already has a wealth of experience in Performing Arts. Ash made his theatrical debut in *Oliver* for Laughing Horse Productions at Koorliny Arts Centre in 2019 and most recently played the role of Maui in West Byford Primary School's production of *Moana Jr*. The role of Caleb is a significant one for Ash, having come out as transgender in January of 2020. He is honoured to have the chance to be involved in this production.



**Actor:**

**Caitlin Beresford-Ord (She/Her/Hers)**

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Caitlin graduated from WAAPA in 1999. Theatre credits include *Unsung Heroes, Assassins, As You Like It, The White Divers of Broome* and *One Destiny* for Black Swan State Theatre Company (BSSTC). *Caucasian Chalk Circle* for The National Theatre of China / BSSTC, *Cat on a Hot Tin Roof* for Queensland Theatre Company / BSSTC, *Checklist for an Armed Robber* and *Lonely Hearts Club - Deckchair Theatre, Air Swimming - Agelink Theatre Company, A Moment on the Lips and The Mozart Faction - Red Ryder* as well as numerous independent theatre productions in Sydney and Perth. Film and TV credits include *Red Dog, True Blue, Itch, The War That Changed Us (ABC)* and *White Collar Blue*. Awards include Best Supporting Actress for *Cat on a Hot Tin Roof* and *Members Choice Award for The Mozart Faction*. Caitlin is a Teaching Artist for The International School's Theatre Association, Bell Shakespeare Company, Black Swan State Theatre Company and lectures at WAAPA. Caitlin has been a proud member of Equity since 1999.



**Actor:**

**Luke Hewitt (He/him/his)**

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Nominated for BEST ACTOR 2003, 2004, 2006, 2010, 2012, 2014 and winner of the Perth Theatre Trust/Equity Guild Award for Best Actor in both 2008 and 2009, Luke has been acting professionally in Perth for more than 20 years. He has performed on main stages in Perth, Sydney, Melbourne and Brisbane as well as in TV and film. Luke is also a well-known voice over artist and Narrator having recorded countless advertising spots since 1987 and is the voice of *Outback Truckers (8 Seasons), Railroad Australia (2 Seasons), Outback Pilots* and *Outback Opal Hunters (3 Seasons)* for Prospero/7Mate/Discovery. He is a proud Equity member since 1987.



**Actor:**

**Alexandria Steffenson (She/Her/Hers)**

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Alexandria is an award-winning acting graduate from the Western Australian Academy of Performing Arts where she was the recipient of the Leslie Anderson Award for Acting Excellence. She was nominated for a Performing Arts WA Award for Best Supporting Actress in Black Swan State Theatre Company's production of *Medea* whereby she played the titular character. Next year, she will bring the iconic Australian gothic horror classic, *Wake in Fright* to life playing nine different characters in the one-person national touring show for Malthouse Theatre. Theatre credits include; *A View of Concrete (Belvoir)* and *The Crucible, X-Stacy* and *Live Acts* on Stage for Black Swan State Theatre Co. Her film and television credits include; *Happy Feet, Neighbours, FB Holden (short), CNNNN* and *Life Support*. She is an educator and sessional lecturer teaching Acting and Performance for children and adults at WAAPA. Alex has recently shot season 1 of the new Stan Series *EDEN*, which will air in 2021.



**Set/Costume Designer:**

**Bruce McKinven (He/him/his)**

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Bruce has a 30-year career designing for theatre, festivals, events, and dance across Australia, working with some of the nation's leading practitioners in the performing arts in Sydney, Brisbane, Adelaide and Perth. He is the Senior Production Designer for DARK MOFO Festival in Hobart since 2016, the Site Designer for Adelaide Festival's ADELAIDE WRITERS' WEEK since 2012 and Festival Designer for Perth Festival 2020 and 2021, designing many of their featured events spaces. Bruce has worked with Director Mel Cantwell previously for Perth Theatre Company on *A Number, Alienation* and *The Song Was Wrong*, and for The Kabuki Drop on *Blink*. He graduated from QUT's Visual Arts course in 1994 and NIDA's Production Design course in 1997.



**Design Associate – Costume and Set:  
Amalia Lambert (She/her/hers)**

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Amalia Lambert is an emerging Australian Set and Costume Designer. In 2019, Amalia graduated from the Western Australian Academy of Performing Arts (WAAPA) with a Bachelor of Performing Arts majoring in Design. On completion of the course, Amalia proudly received The David Hough Award for Outstanding Achievement in Design. Since graduating, Amalia has designed the set and costumes for the West Australian Ballet's production of *The Adventures of Snugglepoot* and *Cuddlepie*, Awesome Arts Festival 2020. Amalia has also designed the costumes for Strut and Frets brand new alt- circus production *BoomBoom* in the *House of Casa BlahBlah* (2019) at The Rechabite. Amalia is a passionate and dedicated young creative, who becomes immensely invested in all of her projects.



**Lighting Designer:  
Matthew Marshall (He/him/his)**

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Born and raised in Perth, Western Australia, Matthew Marshall is a graduate of the WAAPA Production and Design course in 2000. Matt has been nominated for his work twice by The Helpmann Awards for Best Lighting Design (2012, 2017) and has received multiple nominations for Best Lighting Design from the Australian Production Design Guild. Recent designs include *Two Crews* (Sydney and Adelaide Festivals), *Cinderella* (Seattle Opera), *Turn Of The Screw* (New Zealand Opera), *Tchaikovsky* (Tulsa Ballet), *LA BOHÉME Opera* On Sydney Harbour (Opera Australia), *American Idiot* (Shake & Stir/QPAC), *Askungen* (Royal Swedish Opera), *The Barber Of Seville* (Seattle Opera), *CARMEN* (Oper Leipzig), *Club Swizzle* (Roundhouse London), and *La Cenerentola* (Oper Leipzig, San Diego Opera). Matt is also a mentor to Lighting Design students at both NIDA and WAAPA as well as a judge for the Australian Production & Design Guild Awards from 2017 - 2019.



**Sound Designer and Composer:  
Rebecca Riggs-Bennett (She/her/hers)**

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Rebecca Riggs-Bennett (or Elsewhere/Rebecca), is a Boorloo-based sound artist and electronic music producer. Her practice is interdisciplinary, branching across and between performance and installation. She works with sound as a dramaturgical tool that drives narratives, using interviews, field recordings, archival audio and composed electronica, and is commencing research into sound design as immersive theatre. Rebecca has presented work, worked on projects and taken up residencies/labs with the Perth Institute of Contemporary Arts, Perth Festival, The Blue Room Theatre, pvi collective, Cool Change Contemporary, Awesome Festival, Arts House (VIC), SIGNAL (VIC), Crack Theatre Festival (NSW) and Glastonbury Festival (UK).



**Stage Manager:  
Stas Julien-Martial (They/them/theirs)**

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Stas Julien-Martial is multidisciplinary artist and stage manager based in Boorloo (Perth). They have worked within the stage management team on various productions including but not limited to *Xenides*, *Our Town*, *Medea*, and *The Torrents* (Black Swan State Theatre Company); *Bite The Hand* (The Last Great Hunt); *Layla Majnun* (Performing Lines); and *Body Rights* (Western Australian Youth Theatre Company).



Creative Collaborator:  
Tobi Welti (He/They)

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Tobi Welti is a proud seventeen-year-old transgender, non-binary creative, living and creating on Wadjuk Noongar Boodjar. They have a passion for singing and acting, which has led them to participate in many school productions, YOH Fest, and recently with the Perth Academy of Performing Arts. They believe art brings different people together and that stories told should authentically reflect the wider community. Working with The Kabuki Drop on *Whale Fall* will see them continue their creative learning journey in the performing arts, offering them the invaluable opportunity to creatively collaborate with other diverse and talented creatives across all areas of live theatre making.



*Whale Fall* was originally developed with Black Swan State Theatre Company through the Emerging Writer's Program in 2017. It was the winner of the Malcolm Robertson Award and was featured as a reading for *PLAYLIST* at the Seymour Centre, as part of Sydney's Gay and Lesbian Mardi Gras in 2019. *Whale Fall* has received support through PICA's creative development and commissioning programs from 2019 - 2021.

## Special Thanks

Nicole George and Stephen Carr  
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Rebecca Giggs  
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Siân Roberts  
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and Della Rae Morrison  
Co:3

## About PICA

PICA is a producing and presenting institution that delivers an annual program of exhibitions, contemporary performance, artistic residencies and creative developments to create career-defining moments for artists, life changing experiences for audiences and critical turning points in the advancement of art forms.

With the support of its donors, PICA brings big artistic ideas to life. From the first spark to the final curtain, PICA nurtures artists every step of the way. By becoming a PICA donor you are making artistic dreams come true. To be part of PICA's next commission, contact Philanthropy Manager, Rebecca Kais on 9228 6306 or [philanthropy@pica.org.au](mailto:philanthropy@pica.org.au). To learn more about the impact of donations to PICA, visit [pica.org.au/support](http://pica.org.au/support).

## About The Kabuki Drop

The Kabuki Drop is an emergent, multiplatform arts company creating work within a variety of spaces and across art forms. They are storytellers who reinterpret theatre forms and present ideas and aesthetics for adventurous audiences. They play with and within their environments, championing artists who create immersive experiences which provoke thought, challenge norms and encourage conversation.

Formed by Melissa Cantwell in 2017, the company has presented *The Average Joe* (FRINGE WORLD, 2017); *Blink* (Commissioned by The City of Perth Winter Arts Festival, 2017); *Slap and Tickle* (FRINGE WORLD, 2018; Adelaide Cabaret Festival 2019) and *The Elders Project* (Fremantle Festival 2019).

## About Perth Festival

Founded in 1953 by The University of Western Australia, Perth Festival is the longest running international arts festival in Australia and Western Australia's premier cultural event. The Festival has developed a worldwide reputation for excellence in its international program, the presentation of new works and the highest quality artistic experiences for its audience. For 67 years, the Festival has welcomed to Perth some of the world's greatest living artists and now connects with hundreds of thousands of people each year. Iain Grandage is the Artistic Director 2020 – 23.

# PICA

## Perth Institute of Contemporary Arts

Perth Cultural Centre  
51 James St Northbridge  
→ [pica.org.au](http://pica.org.au)

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PICA's ongoing programs are primarily supported by an investment from the State of Western Australia through the Department of Local Government, Sport and Cultural Industries in association with Lotterywest, assistance from the Australian Government through the Australia Council, its arts funding and advisory body. PICA is supported by the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments.

*Whale Fall* is commissioned by the Perth Institute of Contemporary Arts (PICA) and co-presented with Perth Festival. This project is supported by the Department of Local Government, Sport and Cultural Industries, the City of Perth and PICA's Art Commissioners.

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Interior Photos: Daniel James Grant