

PERTH FESTIVAL

15 February – 14 March

A PERTH FESTIVAL COMMISSION
WORLD PREMIERE

SLOW BURN, TOGETHER

EMMA FISHWICK

PERFORMING LINES WA

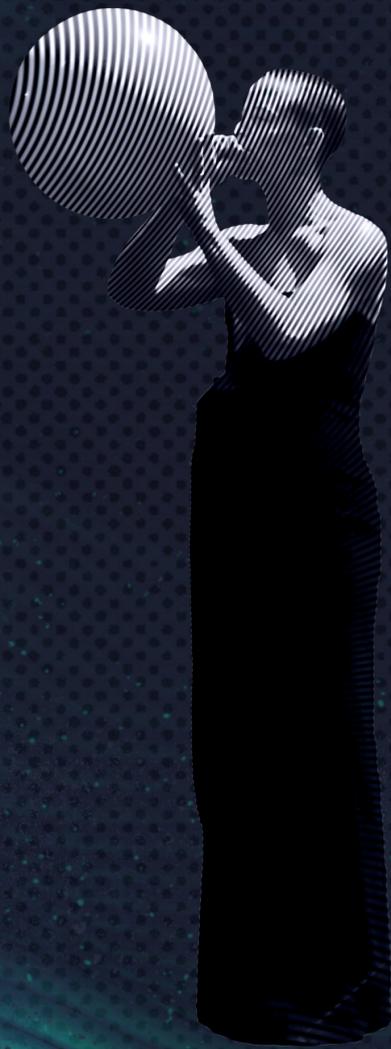


Image: Emma Fishwick

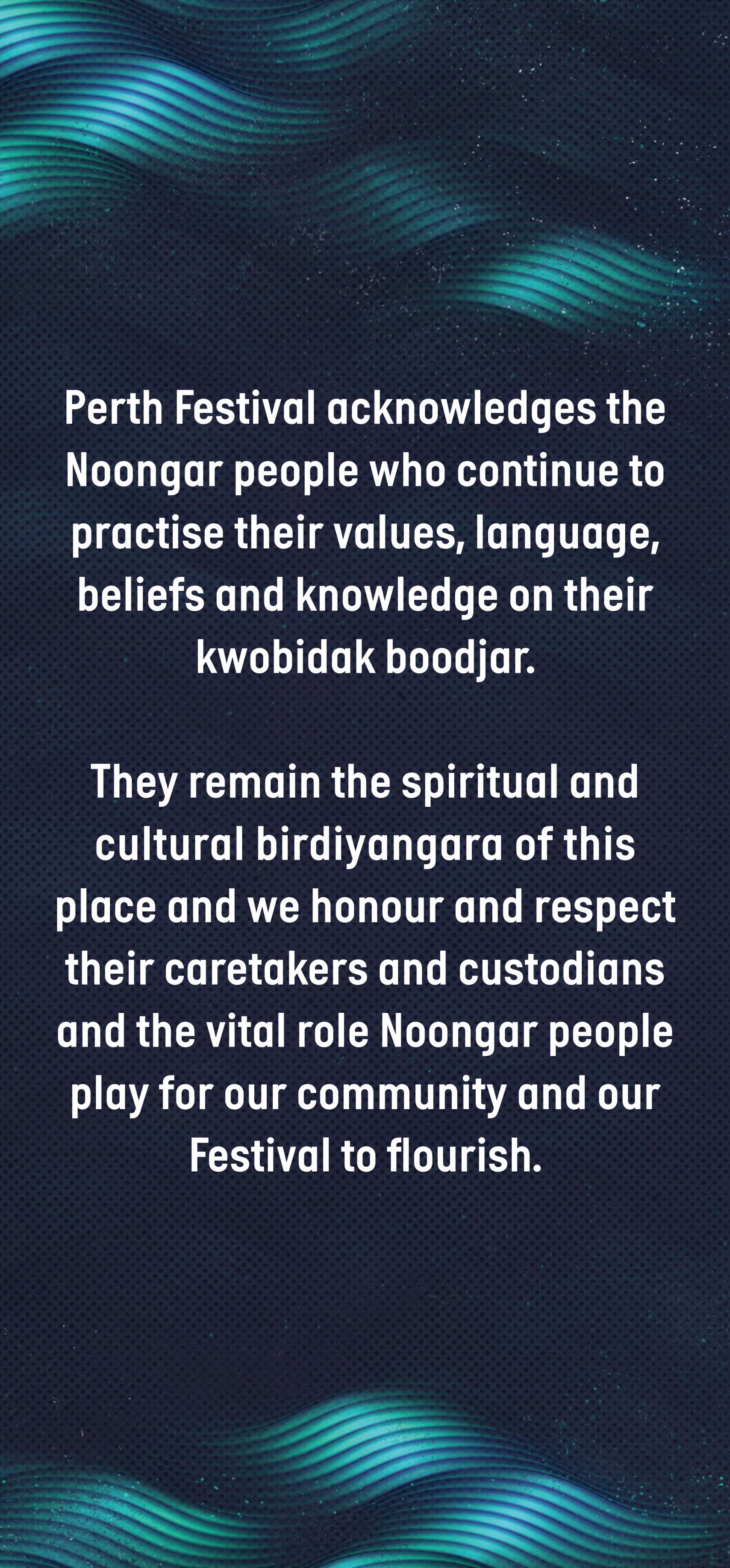
2021

Founder



Principal Partner



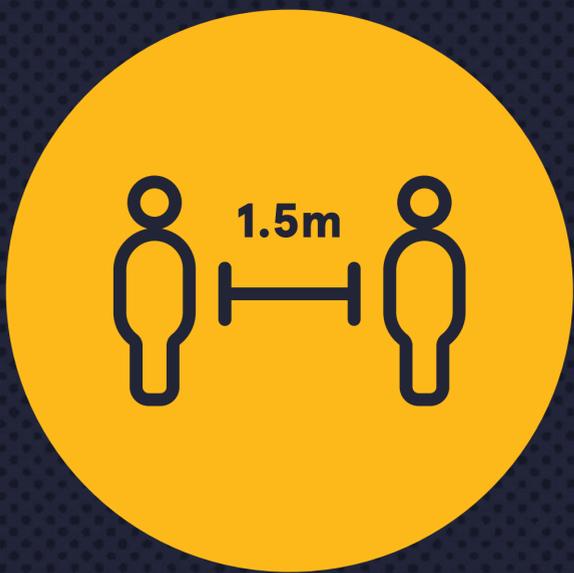


Perth Festival acknowledges the Noongar people who continue to practise their values, language, beliefs and knowledge on their kwobidak boodjar.

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 Festival to flourish.

PERTH FESTIVAL

Stay COVID-19 safe



Physical distancing



Wash your hands



Stay home if you are sick



Register your attendance

For latest health advice visit healthywa.wa.gov.au/coronavirus

A PERTH FESTIVAL COMMISSION
WORLD PREMIERE

SLOW BURN, TOGETHER

EMMA FISHWICK

PERFORMING LINES WA

KARBOORDUP / PERTH CBD

HIS MAJESTY'S THEATRE

M	T	W	T	F	S	S
MARCH				5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28

Thu – Sat 7pm

Sun 5pm

Duration 80mins

Latecomers not admitted



Contains partial nudity & smoke effects

CONTENTS

WELCOME

6 Welcome

8 Credits

Q&A

9 With Emma Fishwick

BIOGRAPHIES

15 Creative Team

ACKNOWLEDGEMENTS

29 Thank You

31 Perth Festival Partners

32 Perth Festival Donors

* Just tap the interactive tabs on the left to skip to a specific section

CONTENTS

WELCOME

CREDITS

Q&A

BIOGRAPHIES

ACKNOWLEDGEMENTS



Image: Jess Wyld

Perth Festival 2021 is a love song to this place – its people, artists and stories. Inherent in that sense of place are acknowledgements of histories both known and unknown. Immediately after the first lockdown here in WA, I was privileged to have the opportunity to see a workshop of tonight’s work *Slow Burn, Together*. This was a work, even at that stage of its development, that spoke to history in the most beautiful way. It seemed to sing the old stories within the walls of a space – of performers past and of tales told. In this, our oldest theatre, it feels like it stands on the shoulders of giants and owns the space for the future. I hope you enjoy.

IAIN GRANDAGE

PERTH FESTIVAL ARTISTIC DIRECTOR



Image: Jess Wyld

LOOKING FOR SOMETHING TO DO AFTER THE SHOW?

Why not head to Northbridge and enjoy City of Lights. Immerse yourself in the projections at Perth Cultural Centre, catch some tunes at *STC Courtyard Sessions*, drop into a local bar for a post-show drink or treat yourself to a tasty bite at one of the many eateries.

CREDITS

Choreographer Emma Fishwick

Performers/Dancers Ella-Rose Trew & Francesca Fenton

Understudies Emily Coles & Ellie Matzer

Ensemble Cast Frances Barbe,
Laura Boynes, Liz Cornish, Julie Doyle,
Aimee Smith, Nannette Hassall,
Ella Hetherington, Rachel Arianne Ogle,
Sue Peacock, Isabella Stone,
Marie-Muriel Toulcanon, Min Zhu

Sound Designer Tristen Parr

Lighting Designer Chris Donnelly

Set & Costume Designer

Bruce McKinven

Design Associate Amalia Lambert

Dramaturg Renée Newman

Production Manager Mark Haslam

Stage Manager Chelsea Knight

Produced by Performing Lines WA

CONTENTS

WELCOME

CREDITS

Q&A

BIOGRAPHIES

ACKNOWLEDGEMENTS

Q&A WITH EMMA FISHWICK

How did *Slow Burn, Together* come about?

The work came out of a desire to intentionally slow my practice. My work, and as a result my process, had been sped up to keep pace with the funding cycles (a culture of constant production), which more often than not led to projects often beginning and not always been completed. I wanted more time, more space, with my projects. I didn't know the world would force me to slow down shortly after the initial development of this work.

At the same time, I had begun some research assistant work into the Slow Movement, and specifically into the idea of Slow Art and the work of author Arden Reed. Slow Art can be understood as locating and shifting perceptions of time and space for the maker, the work and the viewer. For Arden Reed, 'slow art is not a thing but an experience, an ongoing conversation between artwork and spectator ... Slow art is at odds with itself, playing stillness against motion, drawing images into events and thickening events into images' (2017, p. 36).

These two factors provided a conceptual touchstone for me to begin making from, which I did during a SEED Residency, provided by STRUT Dance in December 2019.

Can you explain your process in creating the show? Why do you like to create in this way?

Art Historian Ernest Gombrich said, 'the reading of a picture needs a very long time'. At the core of this process, I wanted to question how long it takes to make, and read, a moment. Can the same be said, the reading of a picture needs a very long time, in experiencing motion, movement, shape, space and even time itself. My creative practice spans more than just dance and as a result my time in the studio often involves playing with objects, costumes, text, digital media and so on. These elements usually come in over the course of a development but with *Slow Burn*, I began the creative process with a lot of these items and elements already present and the choreography was made in response.

The process of creating *Slow Burn*, was both an extension of how I've made before but also worked in ways that were new to me. Borrowing from a long tradition of dance making and personal lineage of working with imagery and perhaps what might be called both theatrical and performance artforms. To begin, my performers might choose a costume and work with the various objects to present images that could be travelled right to left across the studio space. In a nutshell, from these

moments of play it became evident that ideas of duration (in content, in the making and in the viewing of a work); labour (of the work and its workers); and the repeatability of events and image were key to the work. That is essentially where the work really began.

I do enjoy working in this manner, working with both human and non-human elements, because it continues to challenge my understanding of what *form* an artform can take, and what the body is capable of representing.

It's a very visual work inspired by visual art – can you tell us a bit about the inspiration and how that translates into a contemporary dance piece?

Visual art and art history from the western canon have always been in my sphere, from visits to galleries as a young child to how I respond to visual art today. As time goes on, I have become increasingly aware of how such imagery and artwork has shaped my view of things, especially gender, power and labour. By working with the idea of taking existing imagery and placing it in a contemporary context, I could find ways to re-frame or shift the narratives or associations I once held in these images. By bringing iconic portraits, influential paintings depicting the sublime, Baroque imagery, colours and sounds into a modern performance context,

it was a way to question where such high-art and performance in traditional theatre venues sits today. How can 'high art' be demystified? How might the extravagance and elitism associated with art, and indeed often associated with conceptual artforms including contemporary choreography, be confronted? What if I made a work that questioned time and space – stretching the comfortability of both, and asked, do you see the labour in this? Do you see the power structures in making an image? Do you see the legacies of teacher, student, friend – the powerful women who have shaped me and my work. In this way, and in so many ways, visual art has offered that permission for me as a choreographer.

Why did choose an all-female cast?

Primarily my choreographic work has been made on (cis) women. To begin with this was not intentional, however upon reflection I think it is due to a simple fact that being a woman greatly informs how I see and interact with the world, and my work is an extension of that. For *Slow Burn, Together* I intentionally chose to work with women; the visual references, experiences, objects and textures were all coming from a female perspective.

I was interested in creating a work where the female gaze is loudest, but

still allowing room for the audience to watch it with whatever perspective they hold. I think that's important.

With the ensemble, I wanted to work with the senior members of my community, some of whom have taught me, mentored me, worked for me, and others who are new to my practice. It's both a physical lineage on stage – and my lineage has predominantly been shaped by women – and it is about future directions and unknown trajectories. Within the dance community it is also often saturated with 'youth' and as a community I think it's vital to see a range of bodies and experiences on stage.

What do you hope the audience takes away from the show?

The work can offer a moment to be drawn into a world, where you can see things slowly evolve in front of you, and to take time and space to reflect. I hope it offers people the chance to put attention to the associations they form when they watch the images in each scene and how that extends to their view of the world. I hope the audience finds the usefulness of staying longer with images and thoughts, as a way to question things around us – ideas, ideologies and histories.

[CONTENTS](#)

[WELCOME](#)

[CREDITS](#)

[Q&A](#)

[BIOGRAPHIES](#)

[ACKNOWLEDGEMENTS](#)

BIOGRAPHIES

EMMA FISHWICK

Choreographer

Emma is a Perth-based choreographer who questions whether dance can achieve the often-complex connections between the human and non-human, challenging her understandings of the form through incorporating multiple mediums/practices. Some of these mediums are movement, drawn and photographic image, film, scenography and scholarship. This perspective on making has leant itself to a practice intimately entwined with research, process, sustainability and adaptability. Her recent choreographic works include *Dance, Quiet Riot* (2018) and *microLandscapes* (2016).

Emma has worked extensively across Australia and abroad, is a member of the STRUT Dance Board, lectures in Dance History at WAAPA and is a mentor for artists with a disability via disability support provider, My Place. Emma is a graduate of the Honours (Dance) program LINK in 2010 and Master of Arts (Choreography) in 2019, Western Australian Academy of Performing Arts.

ELLA-ROSE TREW

Main Performer

Ella-Rose has spent over a decade as a dancer, educator and dance-maker based in Perth, Western Australia. A graduate of the Western Australian Academy of Performing Arts and LINK Dance Company, Ella-Rose went on to work with Buzz Dance Theatre, STEPS Youth Dance Company and was a founding member and inaugural Associate Artist of Co3 Australia. Long-time friends and collaborators, Ella-Rose has worked alongside Emma Fishwick, developing and performing in *microLandscapes* (Next Wave Festival, 2016) and *Dance, Quiet Riot* (2018). In 2019 Ella-Rose choreographed *The Colour of Distance* with students at WAAPA and continues to lecture within the dance department. She has worked extensively across the Perth independent dance sector, with Sue Peacock, Laura Boynes, Isabella Stone, Aimee Smith, Jo Pollitt, Paea Leach, Rachel Ogle and Rhiannon Newton. Ella-Rose was awarded the Best Female Performer (Dance) 2018 at the Performing Arts WA Awards.

FRANCESCA FENTON

Main Performer

Frankie was born and raised in the small rural town of Grenfell in Central-West NSW and began her formal contemporary training at QL2 in Canberra, under the directorship of Ruth Osborne. In 2017 she completed Sydney Dance Company's Pre-Professional Year where she performed repertoire from Rafael Bonachela's *2 in D Minor* as a part of the PPY17 Revealed graduation season at Carriageworks. In 2019 Frankie studied a semester abroad at the Taipei National University of the Arts in Taiwan. She graduated from WAAPA in 2020 where she had the opportunity to perform in Raewyn Hill's work *A Moving Portrait* choreographed for WAAPA's graduating class.

EMILY COLES

Understudy

Emily is a Perth-based independent dance artist. Her dance training began at John Curtin College of the Arts (JCCA) in the ballet program, where she achieved her Certificate III in Dance in 2014. She was the winner of the WAAPA Dance Award scholarship at JCCA in 2015. Emily then graduated from WAAPA in 2018 with a Bachelor of Arts (Dance), followed by achieving Honours (Dance) through LINK Dance Company in 2019. Emily has performed in dance works choreographed by nationally and internationally renowned choreographers and toured some of these works in Taiwan, France, China and Melbourne. Since graduating, Emily has worked with Stephanie Lake, Scott Elstermann, Not Sold Separately Theatre and filmmaker Stephanie Senior. She is currently a teaching artist with the West Australian Ballet, as well as a qualified Hatha Vinyasa Yoga teacher.

ELLIE MATZER

Understudy

Ellie was born and raised on the Gold Coast, QLD and began training at the young age of three. It wasn't until she was 14 that Ellie had the opportunity to be a part of an independent project and really start her training which sparked a love for contemporary dance. In 2017 Ellie graduated high school with a certificate IV in dance and also performed in the Supercell Dance Festival in a piece choreographed by Courtney Scheu, *Lo/ This Change of Heart*. Ellie moved to Western Australia to study contemporary dance at WAAPA and graduated in 2020 after working with choreographers Cass Mortimer Eipper and Raewyn Hill.

BRUCE MCKINVEN

Set & Costume Designer

Bruce is Festival Designer for Perth Festival, Senior Production Designer for Dark Mofo Festival in Hobart, and Site Designer for Adelaide Festival's Adelaide Writers' Week. Bruce has a 30-year career designing for dance, theatre, festivals and events across Australia, working with some of the nation's leading practitioners. In dance, Bruce has designed productions for STRUT Dance, WA Ballet, Link, Expressions Dance Company, Force Majeure, Australian Dance Theatre, Dance North, Tasdance, Queensland Ballet and Singapore Dance Theatre, most recently designing *Sunset* (Maxine Doyle and STRUT Dance for Perth Festival 2019) and costumes for *Wonder Woman* (Laura Boynes).

AMALIA LAMBERT

Design Associate

Amalia is an emerging Australian set and costume designer. In 2019 she graduated from WAAPA with a Bachelor of Performing Arts majoring in Design and 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. She has also designed the costumes for Strut and Fret's 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.

TRISTEN PARR

Sound Designer

Tristen is a classically trained acoustic and electric cellist with a focus on contemporary performance practices and sound design for dance and installation. A seasoned touring musician, Tristen is a founding member of electro-acoustic ensemble Decibel, silent film band Viola Dana and art makers Praxis. His commissions include Louisville Ballet, Yirra Yaakin, LINK Dance Company, The Australian Ballet, Steamworks Arts, Queensland Ballet, Barking Gecko Theatre, Australian Maritime Museum and Geelong and Latrobe Regional Art Galleries. Tristen has won numerous WA Music Industry awards and is a Helpmann Award nominee for Best Music Direction. His recent works include *Gui Shu* (Steamworks Arts), re-writing *The Score* (Latrobe Regional Gallery) and *Body Rights* (WAYTCo).

CHRIS DONNELLY

Lighting Designer

Chris has been working professionally in the Australian theatre and dance sector since 2008. While he currently works as a freelance designer, he has worked for numerous companies including Bangarra Dance Theatre, Perth Festival, West Australian Ballet, Black Swan State Theatre Company, Steps Dance, Perth Theatre Company, Barking Gecko Theatre, EARTH, STRUT Dance, Deckchair Theatre, Co:3 Australia, Performing Lines and many more. Chris' shows have won awards in several countries including Australia, United Kingdom, Hong Kong and New Zealand. His most recent works include *Wonder Woman* (Laura Boynes), *Gui Shu* (Steamworks Arts), *BANG! BANG!* (The Blue Room Theatre, Scott Elstermann & Shona Erskine).

RENÉE NEWMAN

Dramaturg

Renée is a performance maker and lecturer, researcher and research supervisor for WAAPA, including course coordinator of the Bachelor of Performing Arts. Her creative research extends into making for traditional theatre to co-authorship devising techniques, site specific performance and audio performance. She has published around pedagogies of creative research including practice-led research and creative/artistic responses to social and ecological engagement with an interest in the notion of slow-making. She has published with Educational Philosophy Theory, Sustainability, Platform and Performance Research and has chapters in the *2019 Routledge Companion to Theatre and Politics* and the 2019 Routledge publication *The Meeting of Aesthetics and Ethics in the Academy: Challenges for Creative Practice Researchers in Higher Education*.

CONTENTS

WELCOME

CREDITS

Q&A

BIOGRAPHIES

ACKNOWLEDGEMENTS

MARK HASLAM

Production Manager

Mark has worked with many leading Australian and international contemporary arts companies across performance, dance, music and visual arts practice and has toured work across four continents. He has built major projects with Sydney Theatre Company, Marrugeku, EARTH Visual & Physical, Societas Raffaello Sanzio, Stalker Theatre, The Farm, Legs on the Wall, Company B Belvoir and was the production manager for the original season of *Muriel's Wedding the Musical*. He has also created unique festival performances with artists such as Wesley Enoch, Nigel Jamieson and Shaun Gladwell. Aside from his production management, he is a director and educator exploring performance-based practice in virtual and urban environments.

CHELSEA KNIGHT

Stage Manager

Chelsea studied Stage Management at WAAPA from 2015 – 18 and graduated with a Bachelor in Performing Arts – Production and Design. Since WAAPA Chelsea has stage managed *Tony Galati the Musical* for FRINGE WORLD, *Don Quixote* for Charlesworth Ballet, *Song* for the Mardoowarra (Kimberly Tour) and *AJ's Got Talent* for the 2019 Australian Scout Jamboree. She has also assistant stage managed *Peter Pan* for WA Ballet, *Fully Sikh* for Barking Gecko Theatre and *The Cockatoos* for WAYTCO.

CONTENTS

WELCOME

CREDITS

Q&A

BIOGRAPHIES

ACKNOWLEDGEMENTS

PERFORMING LINES WA

Performing Lines WA produces transformative contemporary performance by Western Australia's most audacious independent artists. As the West Australian office of national organisation, Performing Lines, they curate a portfolio of works that are propelled by pressing questions and new ways of seeing the world.

The company's purpose is to champion risk and to ensure the breadth and plurality of Western Australia's identity, culture and creative potential is represented, celebrated and enjoyed. They support independent artists to create, present and tour innovative & relevant contemporary Australian performance locally, nationally and internationally.



performinglines.org.au

THANK YOU

CONTENTS

WELCOME

CREDITS

Q&A

BIOGRAPHIES

ACKNOWLEDGEMENTS

I'd like to pay my deepest respects and gratitude to the traditional custodians of the land that I work and live upon, the Whadjuk people of the Noongar nation.

To my family for always supporting and guiding me through the long stretches between our horizons. To my mother for those regular trips to the art gallery, my sister for the hours of dress ups and to Patricia and Valma for embracing it in the studio. To Michael for continuously and lovingly supporting me through the unknowns. To my peers whose artistry, curiosity and generosity is what drives me to continue to create spaces for us. Specifically, Isabella Stone and Ella-Rose Trew for our shared and ongoing history, it is an invaluable resource. To Laura Boynes, Francesca Fenton, Michelle Aitken, Emily Coles, Ellie Matzer and the WAAPA graduates of 2020, for their willingness to help shape and build this work. To Dr Renée Newman and Richard Longbottom for their guidance, intuition and ability to connect the dots. To the women in my community, my creative lineage past, present and future, may we keep the slow burn of progress alight as we pass through the landscapes of our times. To my amazing creative and production team who reinforced the vision of the work and

to Rachael, Jen, Zainab, Cecile and Ben of Performing Lines WA for making the work a reality. To STRUT Dance for the initial SEED development and to the Department of Local Government, Sport and Cultural Industries and Perth Festival for investing in local independent dance, an overwhelming thank you.

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With thanks to His Majesty's Theatre staff, management and board.

THANK YOU TO ALL OUR DONORS

We couldn't do it without your amazing support. You can view the full list of our donors online at perthfestival.com.au/support-us

PATRONS

Our Festival Patrons generously lead the way in supporting the artistic development of the Festival through a three-year commitment to give \$50,000 per annum.

CHAIR'S CIRCLE

Our Chair's Circle is a committed network of Donors who, along with our Chair, support the Festival's long-term strategy of growing the WA arts sector for a minimum of three years with a donation of \$20,000 per annum.

FESTIVAL CIRCLE

The Festival Circle giving program provides ongoing support to artistic excellence across all we do. Donations to this fund are a direct investment in enabling us to bring excellence to our community and provide local artists with the opportunity to work alongside the world's greatest thinkers, performers and creatives.

MEDICI

Our Medici Donors make an annual donation towards enabling a specific, ambitious Festival performance each year.

COMMISSIONING FUND

Our Commissioning Fund supports the development of new Festival works over the four-year tenure of our Artistic Director. Donations to this fund enable us to develop and present Festival works that give voice to the people, artists and stories of this place.

CREATIVE LEARNING & ENGAGEMENT

Our Creative Learning & Engagement Fund brings meaningful artistic experiences to young people and our local community to assist their wellbeing, whilst ensuring artistic experiences are accessible for everyone.

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Our Legacy Circle recognises bequestors who have left a gift in their will to sustain the future of Perth Festival.

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